

EXCELSAGA

04



story and art by RIKDO KOSHI

BEING PUNCTUAL

(About being punctual, as in the phrase "being punctual is important." *Def.*)

1. To be on time at a predetermined meeting spot or for a deadline.
2. To keep the power plug for your console game out of the wall socket, and/or, to not be let loose to freely roam the city nights.
3. An insincere bit of cant to be uttered at such times as something bad happens. Being punctual *is* important, but I guess I blew it in being three days late to meet someone. didn't I?



EXCELSIOR '04

STORY AND ART BY
RIKDO KOSHI

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MISSION 1 UNFORESEEN CHOICES









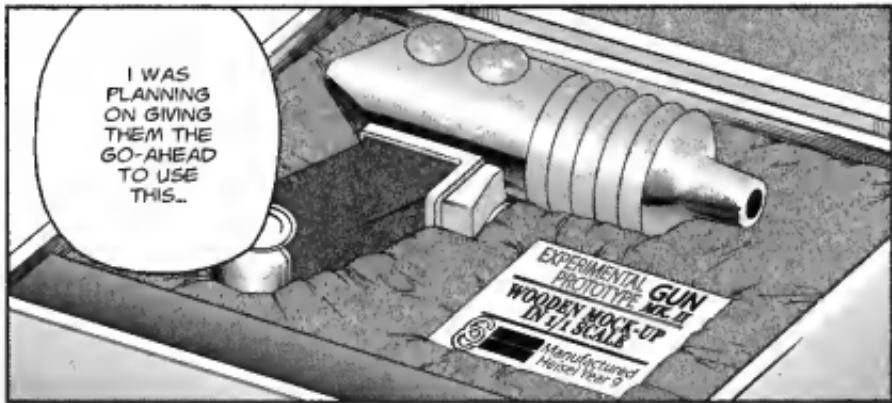




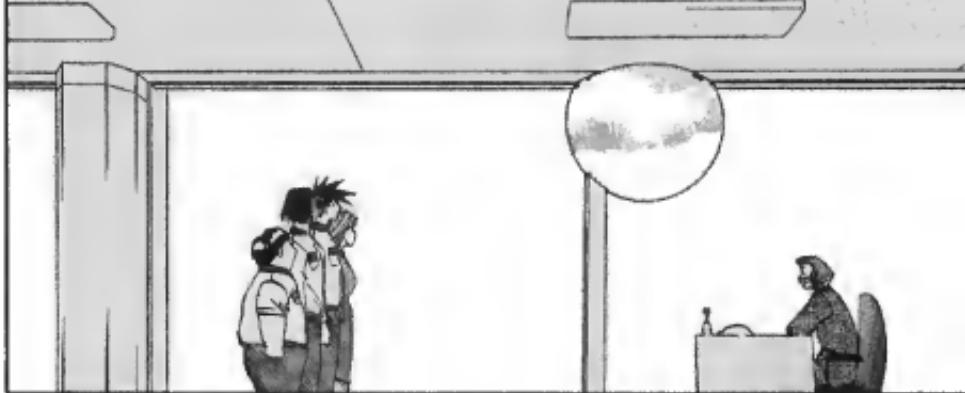
I AM CERTAIN
THEY WERE
DISMISSED
WITH
COURTESY
AND
FIRMNESS.

FOR
ACROSS
POSSESSES
NO DOORS
OF
WELCOME
FOR SUCH
UNINVITED
VISITORS...





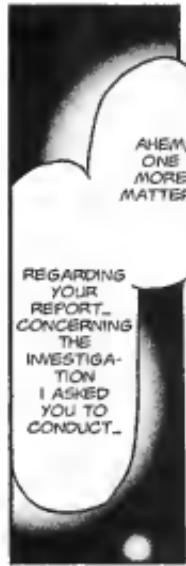




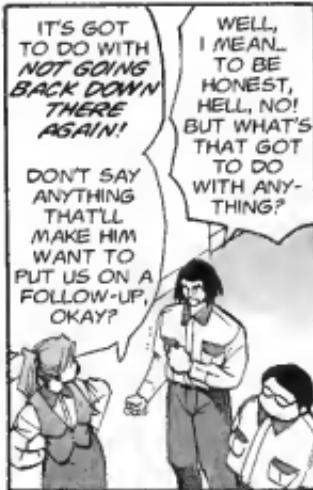


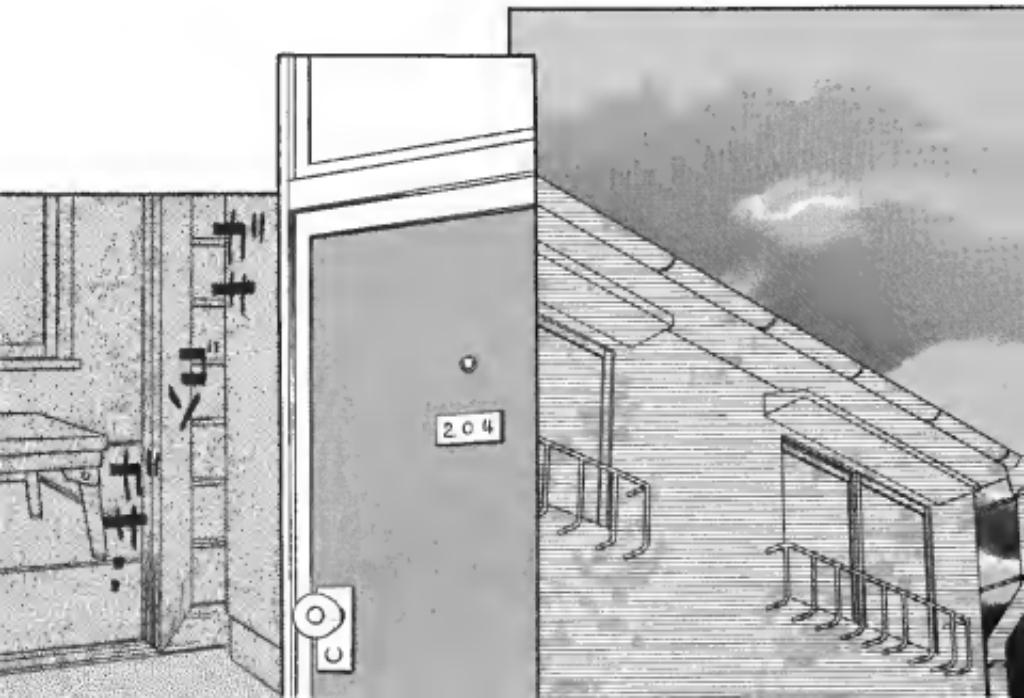
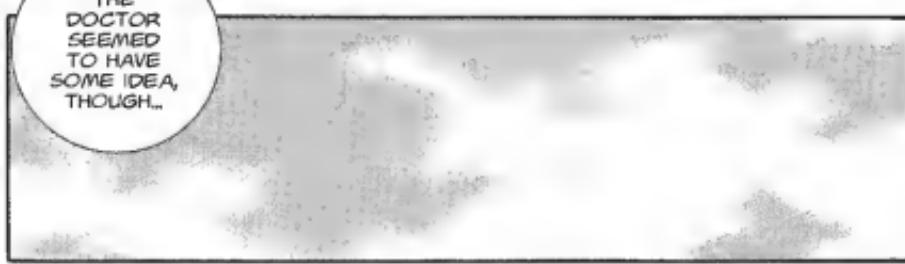




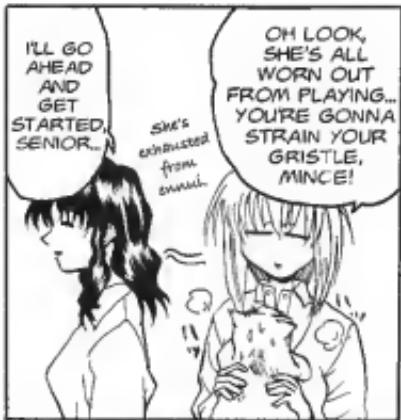












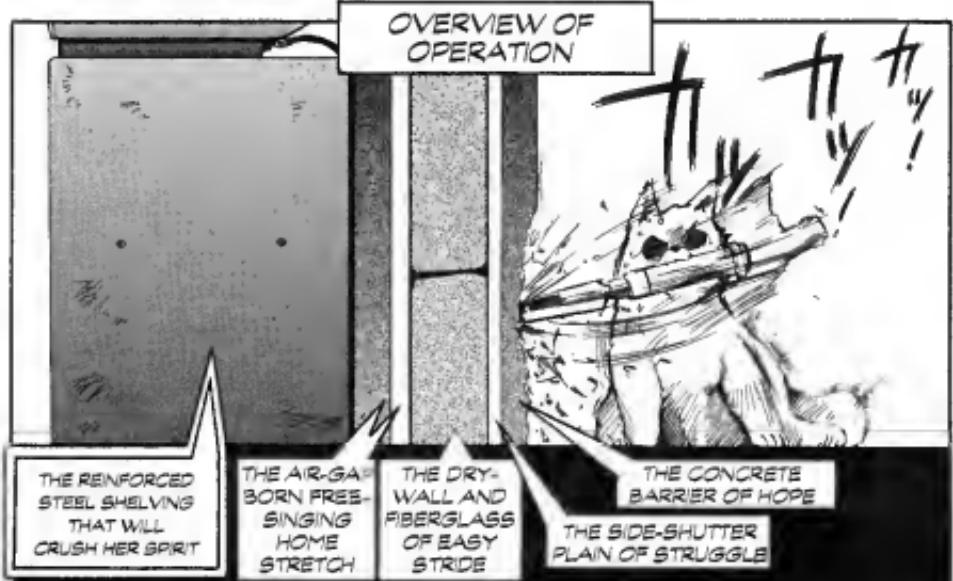
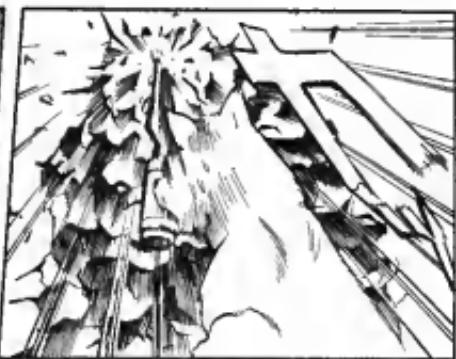
actually, they're stress-induced



THAT SOUNDS LIKE A WONDERFUL PROSPECT FOR THE FUTURE, DOESN'T IT?

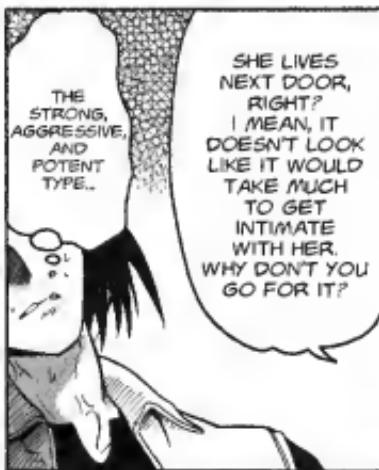
...WE WERE JUST TALKING HOW INSTEAD OF ONE MINCE ENDING UP AS MINCE, WE MIGHT JUST COME HOME ONE DAY TO FIND A WHOLE BUNCH OF MINCES TO MINCE, MINCE, MINCE, MINCE, MINCE!



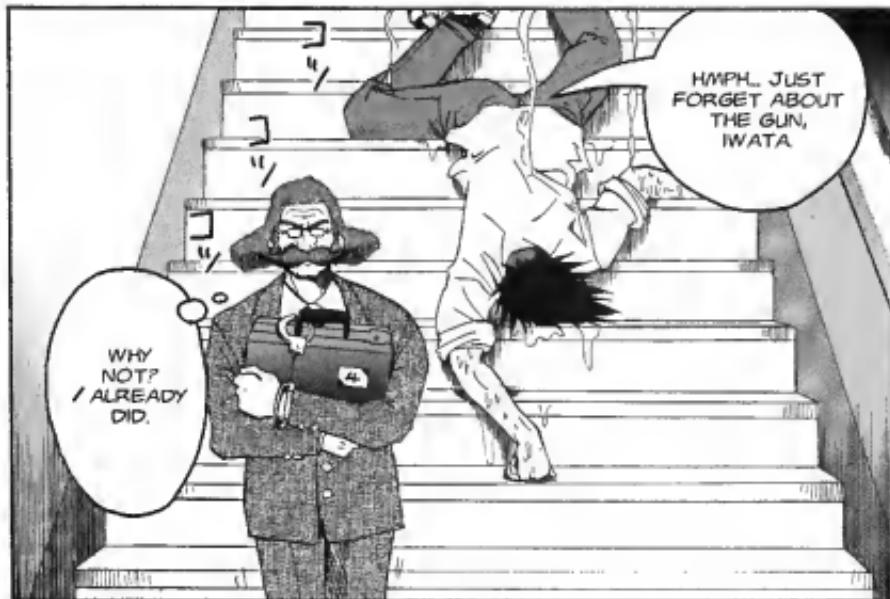














MISSION 2

HOW TO CONSUME OXYGEN



SEVERAL MINUTES AGO...



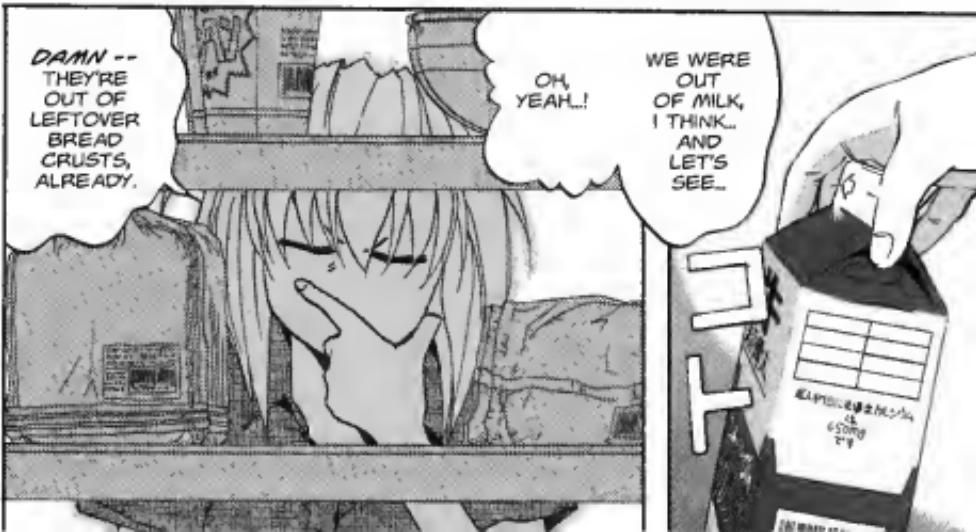
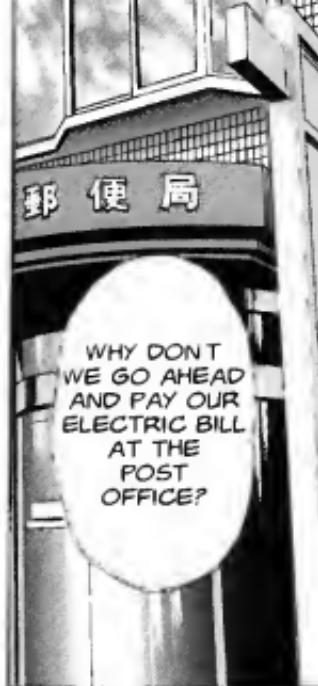
YOU CAN
AVOID LOTS OF
HASSLE THAT WAY.

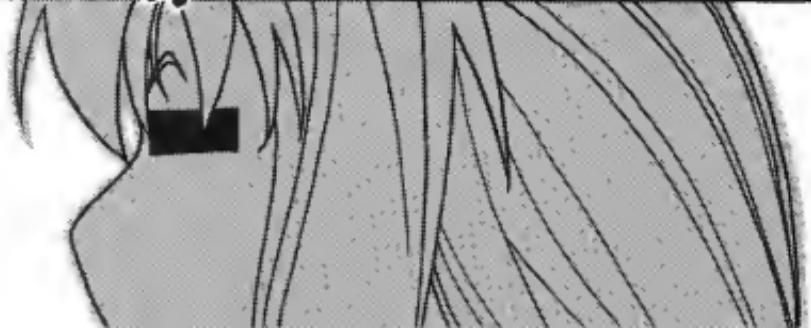
THIS WILL
ALLOW US TO
CONCENTRATE
ON CONQUEST
OPERATIONS
FOR
A WHILE,
WON'T IT,
SENIOR?

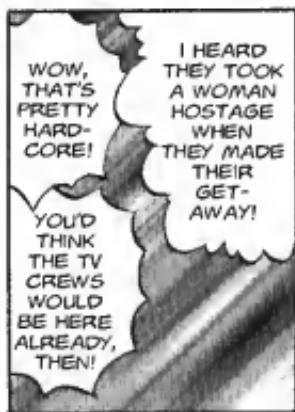
BEFORE
WE
FORGET
AGAIN...

OH,
SENIOR...











UH!
WHAT
TO DO!
WHAT
TO DO...!?

ARGH! AND IF
THEY MAKE IT
ONTO THE FREEWAY,
I'LL NEVER BE
ABLE TO
CATCH UP!

OH!
I KNOW!

MY
TRUSTY
DOGGIE
WHISTLE!







Y'KNOW - THE HORSE SHE STOLE IN VOLUME 01.

...BUT QUITE APART FROM THE HEADWIND HAVING STRIPPED THE MOISTURE FROM MY EYES, YOU CAN'T HELP BUT TEAR UP A LITTLE WHEN YOU GET NO ANSWER WHATSOEVER...!



ARGH!
I KNEW FROM THE GIDDYUP IT WAS A MERE GESTURE TO TRY AND RELIEVE MY TENSION...





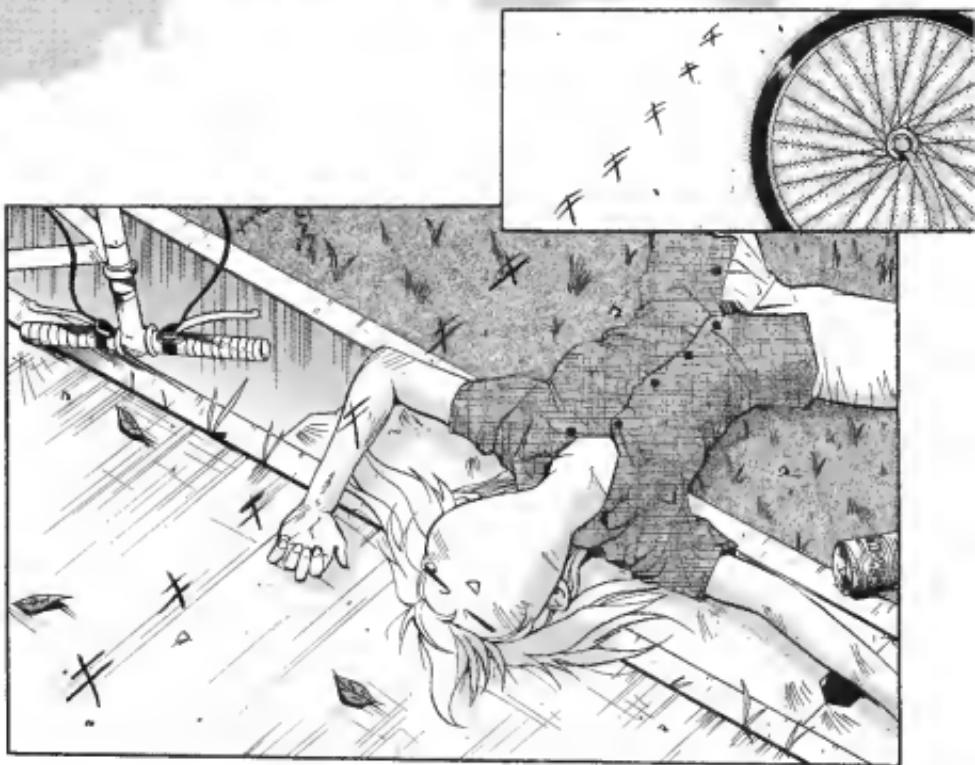


Muchas Thanks, Po & Jinnojyou.









TIME
TO
EMPLOY
THE
FAIL-
SAFE!

AND
SO WHAT?
I WON'T LET
SOME SOCIAL
DROPOUT
LIKE A
BANK ROBBER
KEEP
ME DOWN!

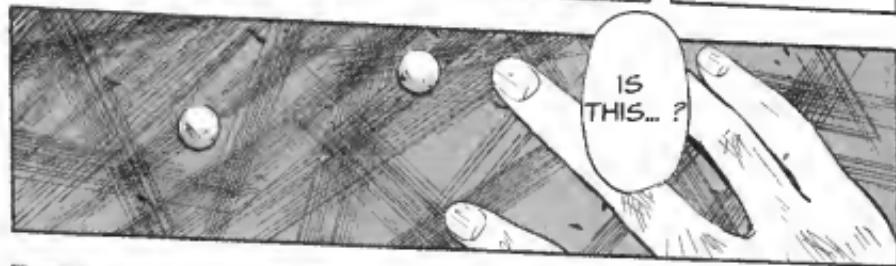
ALL
I NEED
IS THE
RECEIVER
AND...

By
FOLLOWING
THE SIGNAL,
LOCATING
EACH
OTHER
BECOMES
le snap!

PREVIOUS
DANGEROUS
EXPERIENCES HAVE
TAUGHT HYATT AND
MYSELF THE
NEED TO
WEAR TRACKING
DEVICES!

...OH, YEAH
...THE
RECEIVER.

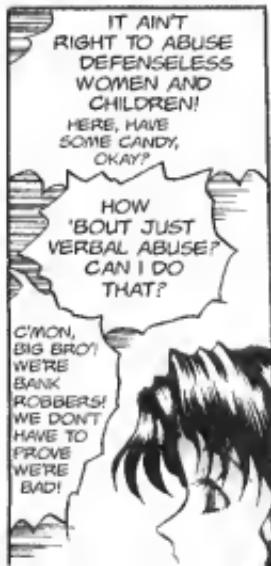














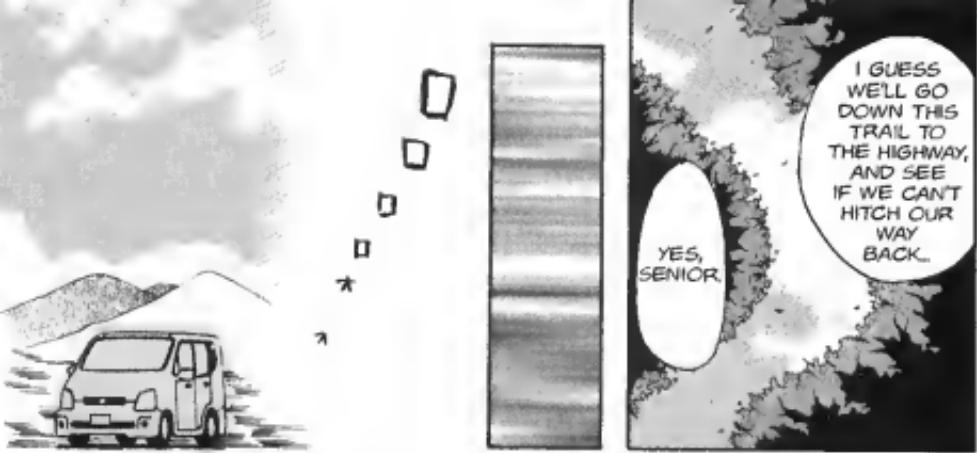


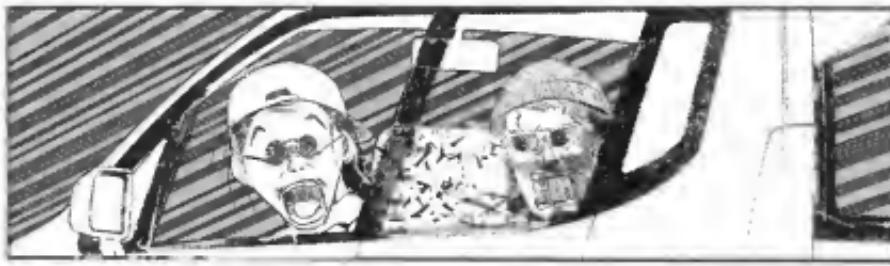












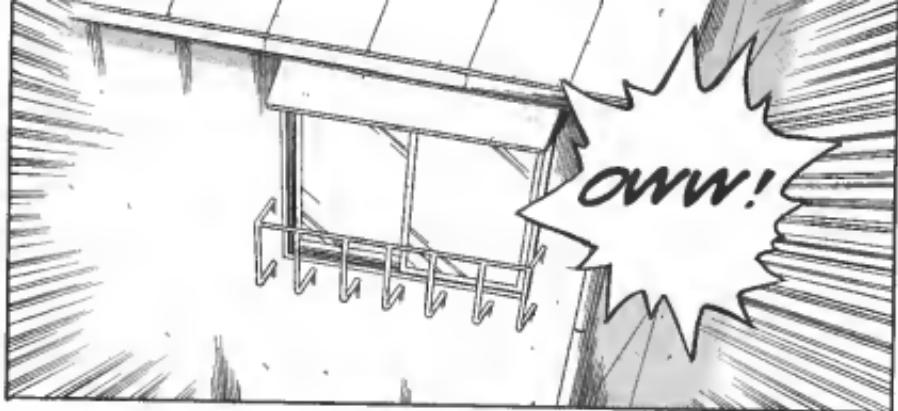
MISSION 3

"THE SMEARING BUG'S..."



EXCELSIOR







YOU'VE GOT SOME PAINKILLERS, RIGHT? DO YOU HAVE ANYTHING I CAN USE?

HA-CHAN...

ACTUALLY, I'VE HAD A BAD FEELING ABOUT THIS FOR A WHILE... IT STARTED WITH SOME GENTLE JABS... SOME SLIGHT STINGS, BUT NOW...

I ADMIT TO SOME SURPRISE, CONSIDERING THE RUDIMENTARY NATURE OF OUR MEALS, IN WHICH ANY SUGAR CAN BE OBTAINED ONLY THROUGH THE BREAKDOWN OF THE LOW-COST, STARCHY FEED UPON WHICH WE SUBSIST.

...THEN IN THE CENTER, A CONTAINER OF "SACRIFICE CLARITY FOR RELIEF," AND FINALLY, ON THE RIGHT, A BOTTLE OF "DETACHMENT FROM THE HUMAN CONDITION."

WELL, LET'S SEE... STARTING ON THE LEFT, WE HAVE A JAR OF WELL-MEANING PLACEBO...

THANKS, BUT I THINK I'VE CHANGED MY MIND.

HMM...

I KNOW I SHOULDN'T RELY TOO MUCH ON THIS TACTIC, BUT...

OH, WELL...

URM...

URRRGGHHH

BUT SENIOR, TOOTH DECAY IS NOT SOMETHING ONE CAN SIMPLY LEAVE ALONE. WHAT SHALL WE DO?



(DESOLATION)



YES,
MA'AM.

PLEASE
SIT AND
WAIT,
ONCE YOU'VE
FILLED IN
THE
FORM.



is it
like this
all the
time?

BOY, IT
CERTAINLY
ISN'T
CROWDED...

Is that the
same nurse
from the
hospital...!?

What's
she
doing
here!?







THE STORIES, CHARACTERS, AND INCIDENTS MENTIONED IN THIS PUBLICATION
ARE ENTIRELY FICTIONAL...



Thanks: Po and Jinnaijyou.





STOP
TALKING LIKE THE
FIRST THING
YOU TRY WITH
WISDOM TEETH IS
PULLING THEM.

LOOK.
JUST TELL ME
I CAN
YANK IT OUT
AND I'LL
STOP.

BLACK
AS NIGHT.
PIT O'
DECAY.

GOD, JUST
LOOK
AT THE
SIZE OF
THIS HOLE
HERE.

YES,
THIS IS
CERTAINLY
BAD,
VERY BAD
INDEED.

FRANKLY,
I'M
AMAZED
YOU CAN
ENDURE
THE PAIN
OF THIS
DENTAL
PROBE.







No, I didn't do anything... right now.

SO THIS WASN'T A CASE WHERE THE PATIENT LASHED BACK BECAUSE YOU TRIED TO MOLEST HER.

EXCUSE ME...?

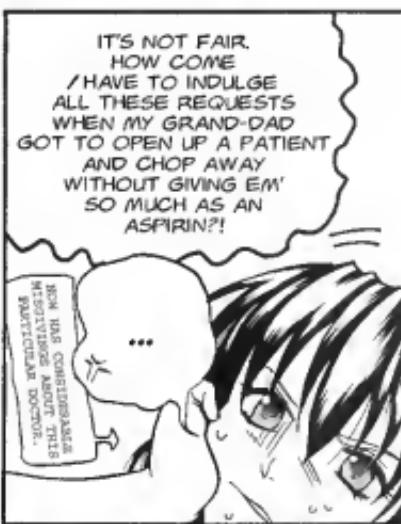


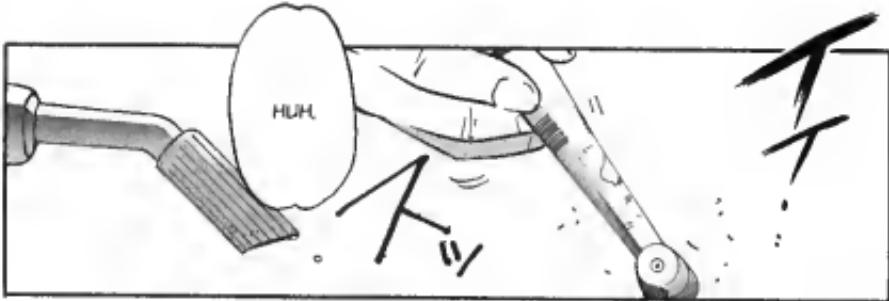
OH, THANK GOD.



ALL RIGHT? NOW, CLOSE YOUR EYES, SO I CAN GET STARTED!

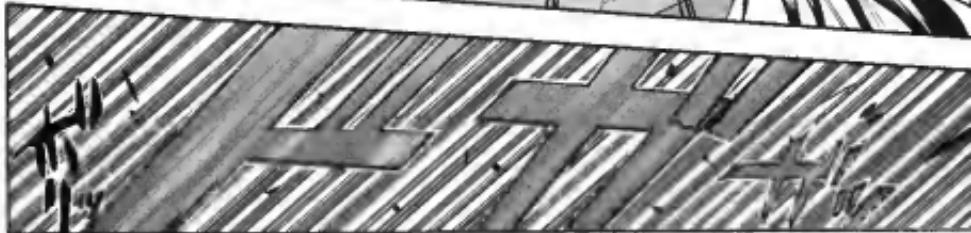














A FEW DAYS LATER...

...GREW BACK,
YOU SAY?

YOUR
TOOTH.



Those of Us You Can't Take Anywhere



We, the Beloved

HE WAS RE-HOSPITALIZED TO HAVE THE BOLT REMOVED FROM HIS BONE.

ONE YEAR AGO, MY ASSISTANT, MR. IIBI, HAD A MOTORCYCLE ACCIDENT AND DIDN'T QUITE MAKE IT TO BECOMING A STAR.



A FEW DAYS AFTER THE SHOW, ASSISTANT PO TOLD ME, "I JUST REALIZED - THE FARTS YOU LET OFF ON THE DAY AFTER EATING ONIONS? THOSE ARE THE ONES THAT ARE REALLY DEVASTATING."



SO WHAT WAS SUPPOSED TO BE A 10-DAY STAY IN THE HOSPITAL TURNED INTO SIX WEEKS...AND THEY'RE GOING TO RE-HOSPITALIZE HIM AGAIN NEXT YEAR.

...WELL THAT WAS THE PLAN, BUT IT WASN'T HEALING VERY WELL, SO INSTEAD, THEY DECIDED TO DO A BONE TRANSPLANT.



ASSISTANT JINNOYOU SAID, "I THOUGHT IT WAS SOME INDUSTRIAL SPILL." WHEREAS ASSISTANT PO REPLIED, "WE REALLY SHOULD JUST CORK IT UP."

"CORK...?"



Yes, there's nothing worse than realizing that yours, in fact, do stink more.



Her full name:
her measurements:
her age:
her profile:
the type of men she's
attracted to:
and all that other stuff:

...ARE...

DETAILS
ONLY I
NEED TO
KNOW.



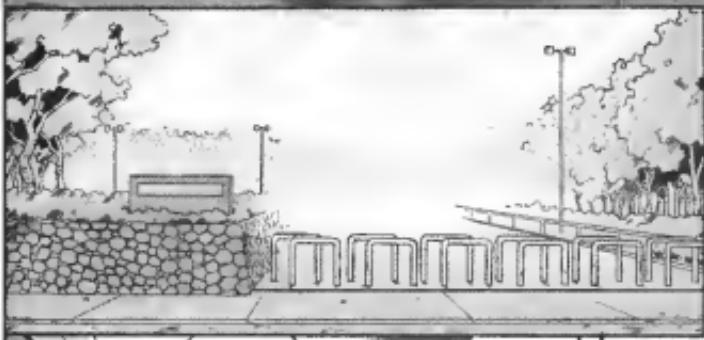
Featured Character:
SECRETARY MOMOCHI

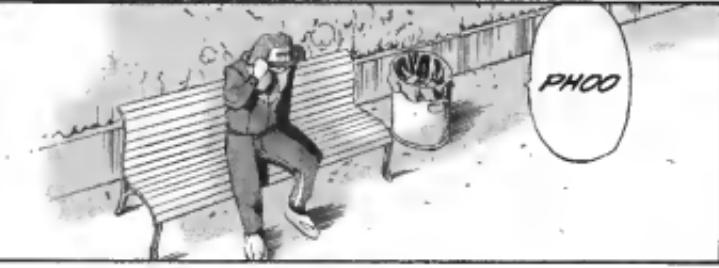


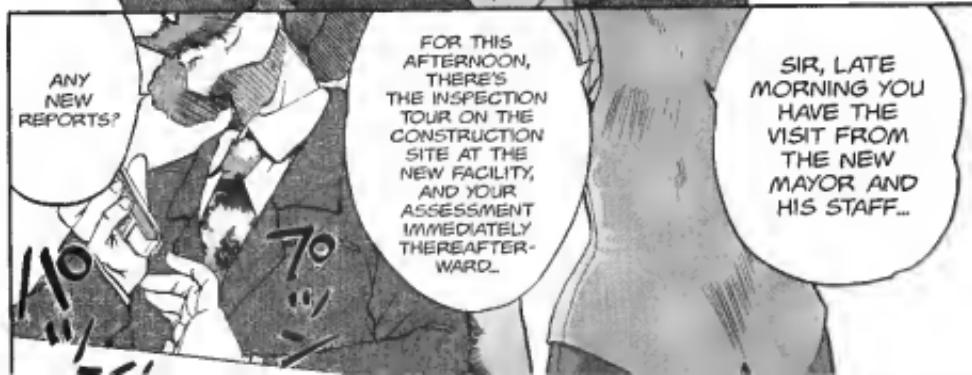
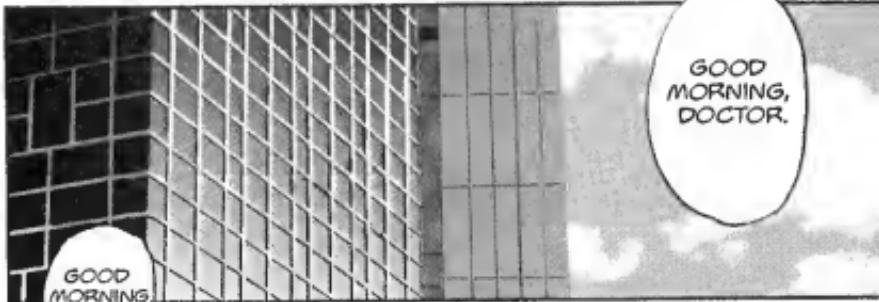


MISSION 4

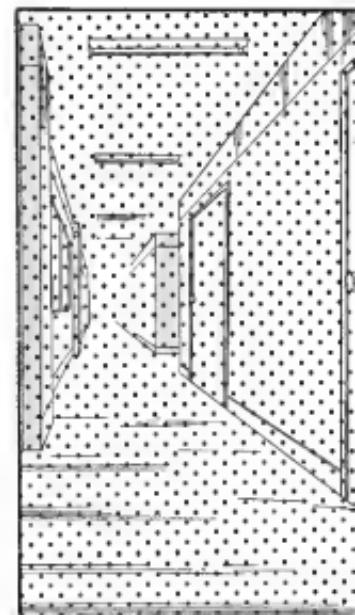
**23 HOURS, 56 MINUTES, AND
4 SECONDS IN THE LIFE OF DR. KABAPU**

















THERE'S
NOTHING
YOU
NEED
WORRY
ABOUT.

ha
ha
ha

HMM, WHY
YES,
JUST LEAVE
IT TO ME
OH, COME NOW
THIS IS
ME YOU'RE
TALKING WITH!

—AND
SO, I
WAS
WONDERING
IF—



GRANTED,
PEOPLE
THAT ARE
CUNNING ARE
HARDER TO
MANIPULATE,
BUT.. THIS IS
ALL SO **TIME**
CONSUMING.

TAKE
CARE
OF
THINGS.

YES,
DOCTOR

YES,
DOCTOR

DESIGNATE
THAT
REQUEST
PRIORITY
LEVEL B

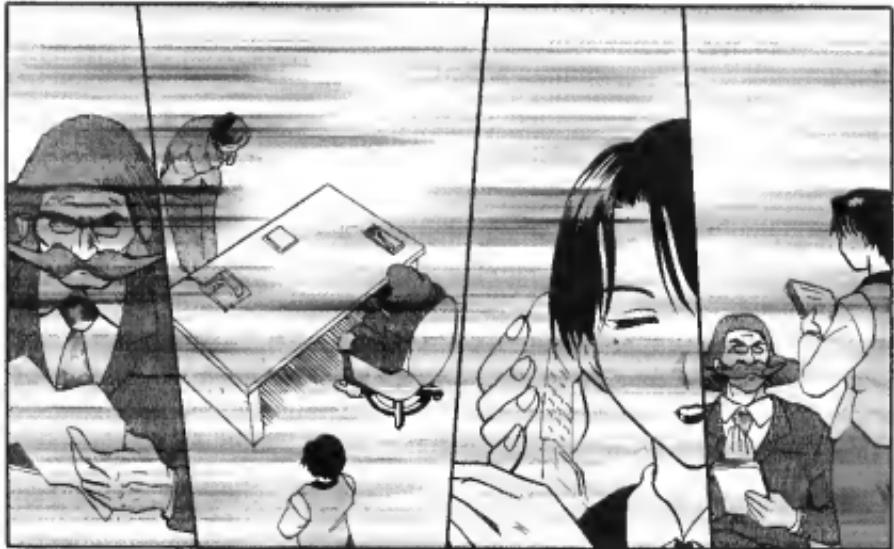
MOMOCHI.

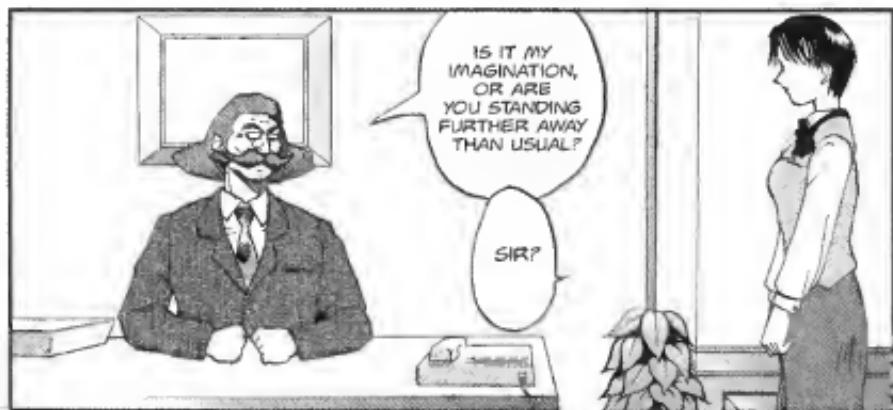
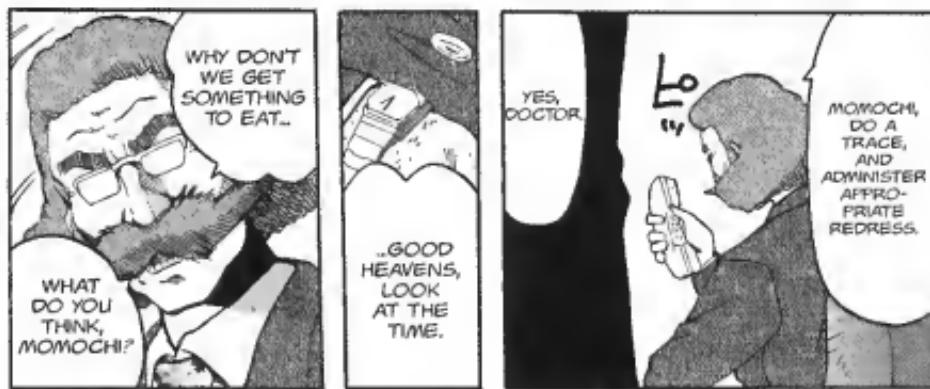


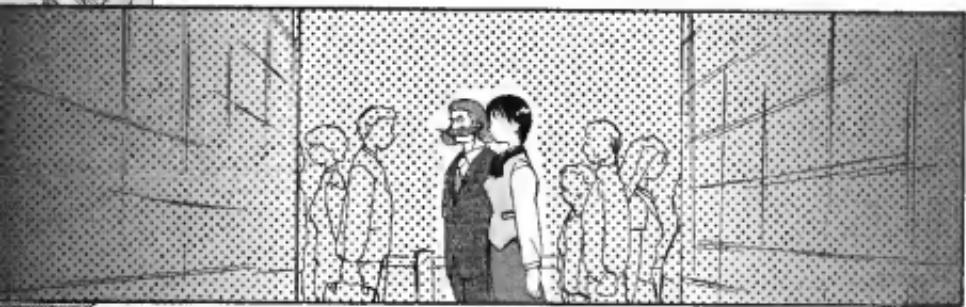
I THOUGHT
THE
REPORT
REGARDING
THAT
INCIDENT WAS
SUPPOSED
TO BE ON
MY DESK
TODAY!

IT'S
ME!



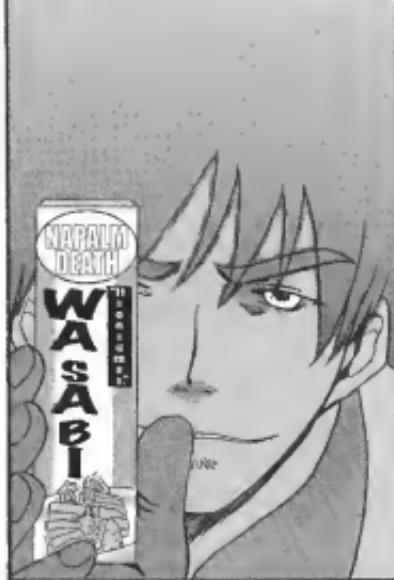












DO IT,
IWATA.

He
only
eats
from th'
500-yen-
an'-up
plates.

Did ye
not
noafice?
Ya
man
awah
there...

HUH?
WHAT DO
YOU MEAN,
SUMIYOSHI?

DON'T
WORRY,
MAN.
THIS IS
WORSE
THAN AN
AUDIT.

THE BASTARD.
A PUBLIC
SERVANT,
JUST LIKE US..
HOW DOES
HE MANAGE
TO AFFORD A
LUNCH LIKE
THAT?

DON'T
STOP
ON MY
ACCOUNT.

OH,
DOCTOR.

WELL...

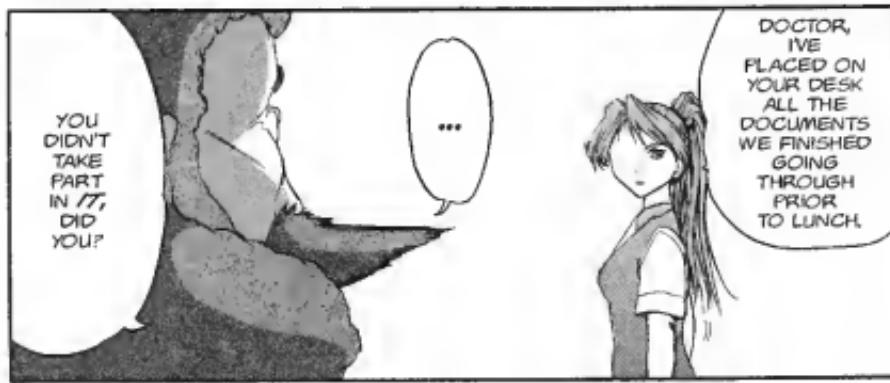
WHAT?
ARE YOU
DONE
ALREADY?

THANK
YOU
FOR
THE
WONDER-
FUL
MEAL.

I'LL
LET YOU IN ON
A LITTLE
SECRET ABOUT
THIS PLACE.
YOU WANT
TO ONLY EAT
FROM THE
500-YEN-AND-
UP PL--









AND
THE
LIGHTS
OF THE
CITY ARE
STILL FAR
TOO
FEW.

ALAS...
FINALLY
THE
DARK
RETURNS...

YET
AT
LEAST...

...SINCE
THOSE
NOSTALGIC
NIGHTS OF
YESTER-
YEAR.

...THERE
ARE NOW
MORE
THINGS TO
OCCUPY
ME...

HEY
YOU
WERE
LAUGHING,
TOO.

HE
FOUND
OUT,
YOU
IDIOT!

YOU KNOW,
IT'S INTERESTING
HOW OUR WORKLOAD
SUDDENLY EXPLODED
TODAY -- ALMOST
LIKE HE'S
DELIBERATELY
TORMENTING US.

Well, lads--
that
wuz th'
last
train
home
wuz just
left.

MISSION 5

THE SEASON FARAWAY FROM THE SUN





SWIMMIN'
POOLS!

WHAT
DO YOU
HAVE
IN MIND,
SPECIFI-
CALLY?

I BELIEVE A
CERTAIN
DEGREE OF
RECREATION IS OF
NECESSARY
IMPORTANCE FOR
THE PHYSICAL
AND MENTAL
MAINTENANCE
OF THE
MASSES!



I AM
HUMBLED
EXTREMELY
BY YOUR
GENEROUS
WORDS,
SIR!

A VERY
ASTUTE AND
CONSTRUCTIVE
SUGGESTION
INDEED,
EXCEL

...I TAKE IT
YOU HAD IN MIND
TO EXAMINE HOW
VARIATIONS IN THE
MICROCLIMATE
AND PHYSICAL
GEOGRAPHY OF
THE CITY CAN BE
ADDRESSED BY THE
CONSTRUCTION OF
APPROPRIATE
MAN-MADE
CIVIC FACILITIES?

THE STRESS
OF WEIGHT UPON
THE BODY
IS OFFSET BY
THE BUOYANT
MEDIUM, WHILE
THE SENSATION
OF FLOATING
PROVIDES
SERENITY
AND RELAXATION
TO THE MIND...

TRUE...
EXERCISE
UNDER-
WATER IS
CONSIDERED
THE IDEAL
METHOD OF
PHYSICAL
EXERTION...

...EXCEPT, OF COURSE, THAT WE RECEIVED FREE TICKETS TO THE POOL FROM A PERSON SELLING NEWSPAPERS DOOR-TO-DOOR...

I HAVE NO SPECIFIC THEORIES, SIR...

HYATT, MAY I ASK FOR YOUR OWN ANALYSIS OF WHAT FACTORS MOTIVATED EXCEL IN HER EAGER AND MOST EXACT REQUEST TO GO TO THE SWIMMIN' POOL?

...NOW.

I CANNOT HELP BUT WONDER NOW AT WHAT PAST TRAGEDY IT COULD HAVE BEEN THAT OVERWHELMED HIM SO SUDDENLY...

NO, MY LORD... WE DECLINED TO SIGN...

AND I RECALL THAT -- AS THE SALESMAN LEFT -- I OBSERVED HIM TO BE WEEPING OPENLY.

WERE THEY GIVEN IN RETURN FOR A HOME DELIVERY CONTRACT ?

AH.

YES,
SIR!!

EXCEL?



EXCEL,
TO TAKE
ADVANTAGE
OF A
SITUATION
TO FORM
NEW IDEAS
IS A
GOOD THING.

SIR! THIS REQUEST WOULD
HAVE NOTHING TO DO
WITH HOW I MIGHT HAVE
DEBASED MYSELF BY
THE LOWLY THOUGHT
THAT IT WOULD BE
A SHAME TO LET THE
TICKETS GO TO WASTE,
SO WHY DON'T WE GO
HAVE A LITTLE FUN --
I MEAN, GO HAVE A TOUR
OF THE FACILITY!

N-NO
REASON...

WELL.



JETS
OF
SEPIA
INK!

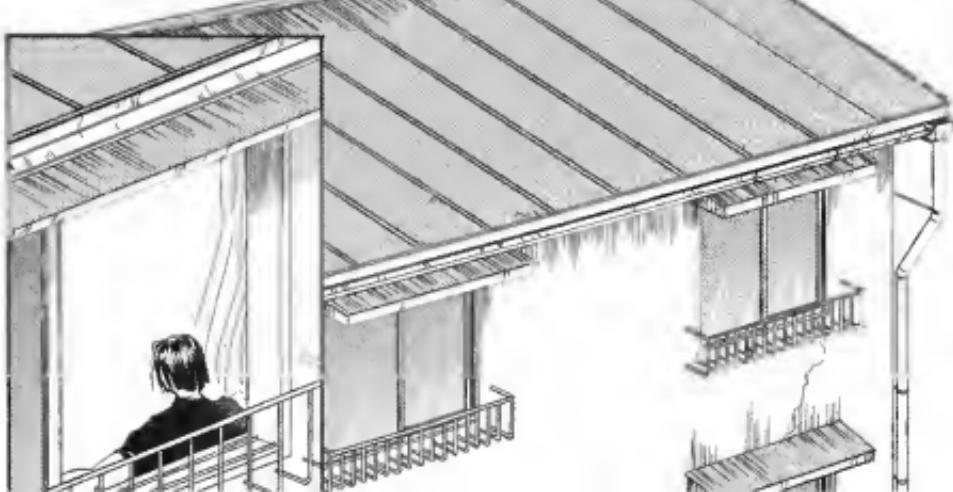
I'LL
CALLIGRAPH
MY
BLOWS!

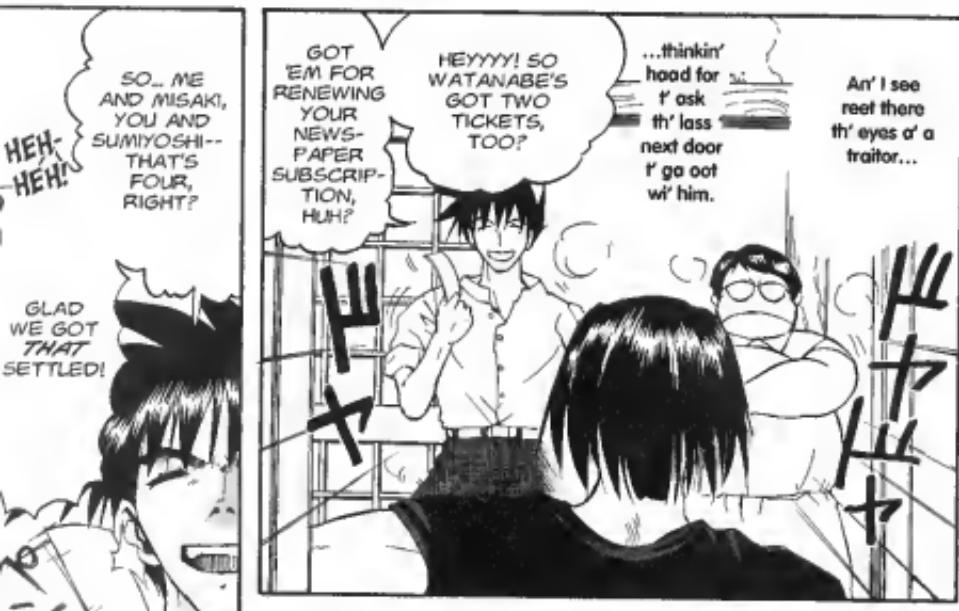
AUGH!

THANK YOU,
MY DEAR
EXCEL;
I BELIEVE
THE
PROCESS
IS NOW
CLEAR
TO ME.

12-inch
eye...
meet
size &
body!

Gripping
hand-to-
tentacle
combat!

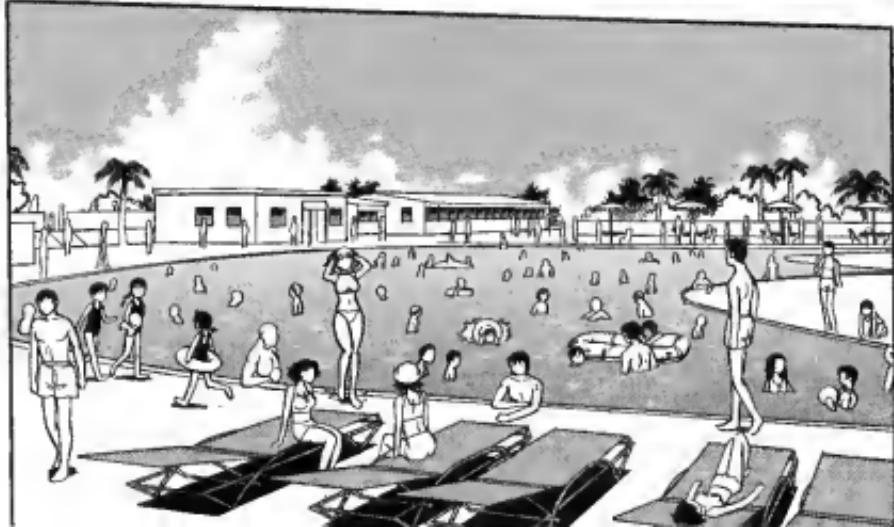
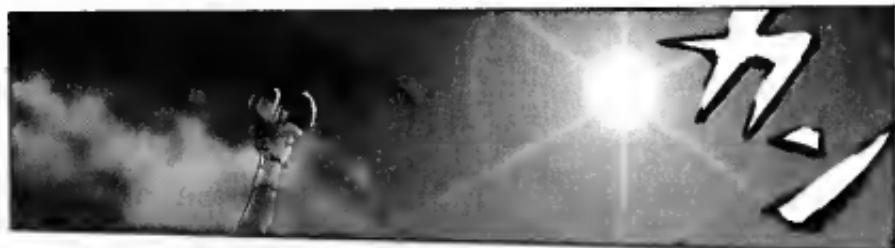




ALL RIGHT!
I'LL GET
READY,
GODDAMNIT!

ARE
WE
GOING,
OR
NOT?

SO?





WASN'T
THIS
TO BE..
A MERE
INSPEC-
TION?

READY
TO HIT
THE
WATER?

I SEE.

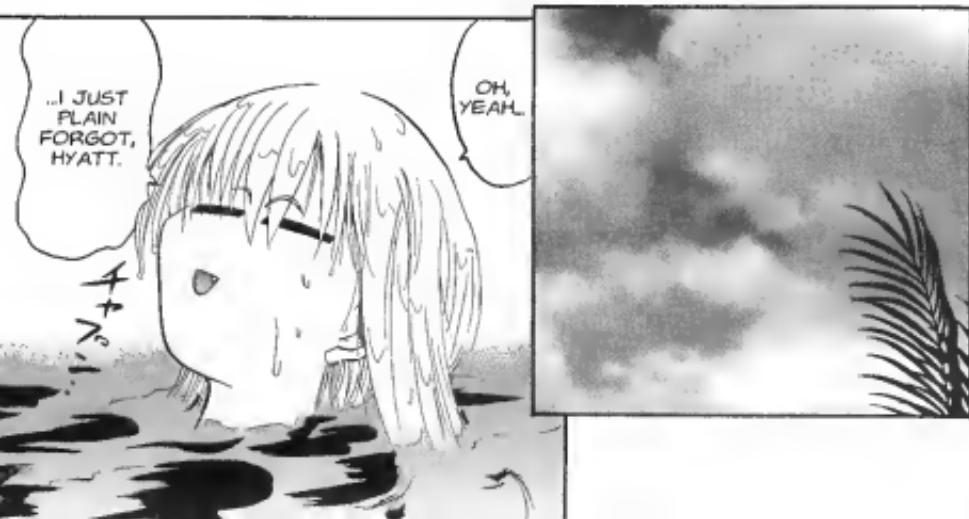
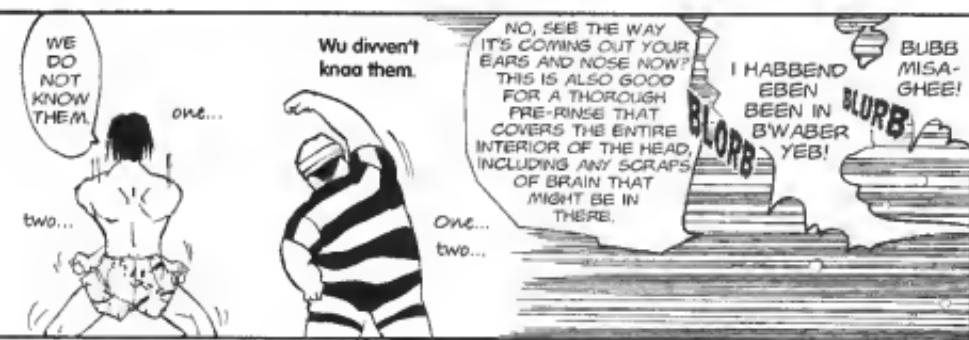
IF WE'RE
GONNA
LEARN THE
SENSIBILITIES
OF THE MASSES,
THEN WE
GOTTA STAND
IN THEIR
FLIP-FLOPS.

UM,
SENIOR...

BESIDES,
THIS WILL
BE GOOD
EXERCISE... TO
STAY HEALTHY
FOR THE
REVOLUTION!
C'MON, LET'S
HOOF IT!





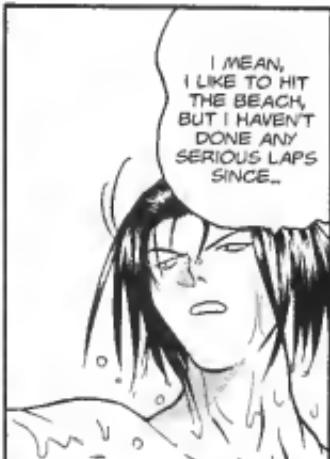




GOTTA
GO TO THE
BATHROOM!
BE RIGHT
BACK.

Eh?

I MEAN,
I LIKE TO HIT
THE BEACH,
BUT I HAVEN'T
DONE ANY
SERIOUS LAPS
SINCE...



I diven't knoa
quite how
t' put this but,
really...

HEY,
WHERE'D
WATANABE
GO?



Eh...nevoh
mind.

MY
EYES?
I JUST
SPENT,
LIKE, TEN
MINUTES
WASHING
THEM
OUT!

...connnot th' twa o' ye
learn t' better
mosk that...
BESTIAL look
that comes upon
ya eyes?



IS THIS
COINCIDENCE,
OR DID YOU
GET TICKETS
FROM THAT
NEWSPAPER
GUY...?

HEY...
IF IT
ISN'T MS.
AYASUGI!







FLIRTING?
AN INDIRECT
KISS? DUMMIE,
DON'T MAKE
A BIG DEAL
OUT OF IT!
JUST BE
COOL AND
TAKE A SIP!

YEAH,
C'MON...

OH,
CERTAINLY.
WHY
DON'T
YOU TRY
SOME?
I INSIST.

REALLY
...?

It's just some
lemon soda.

HUH. I
WONDER
IF IT'S
GOT
SOME
SPECIAL
INGRED-
IENTS
IN IT?

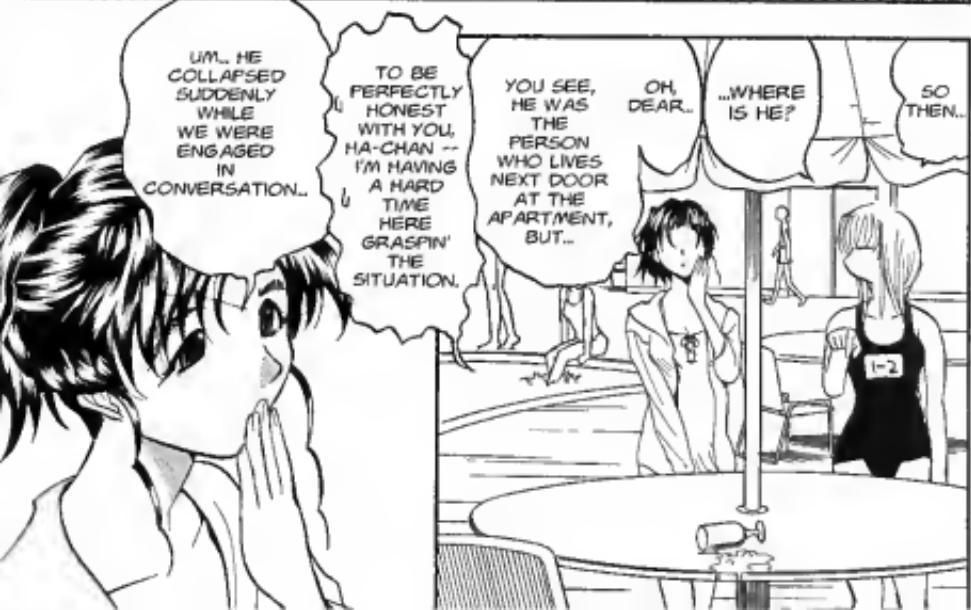
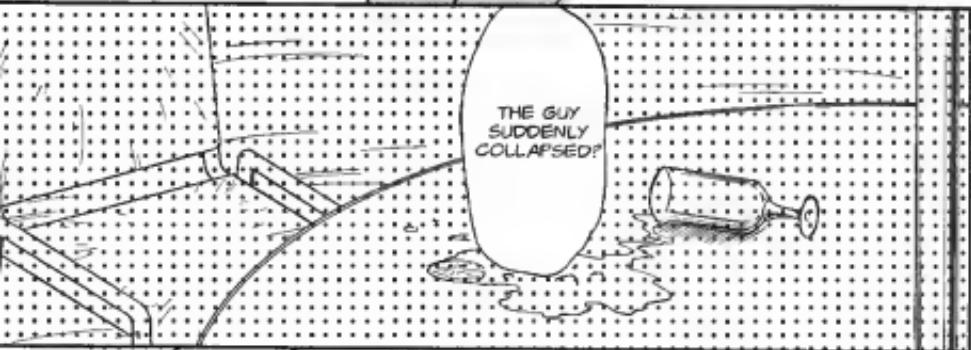
BLINK



HFFF!







SOME OF
THESE
COMMONERS
ARE IN
REALLY
GOOD
SHAPE!

OH, BUT HEY,
HA-CHAN...
I GOT A LOT OF
INTEL OUT OF
TODAY'S
INSPECTION!

YES, I
CERTAINLY
HOPE
SO...

UM,
WELL...
PER-
HAPS...

CONVERSATION,
RIGHT. MAYBE
HE JUST FELT
A LITTLE
LIGHT-HEADED,
TALKING TO
YOU, AND
RECOVERED
SOON AFTER-
WARDS?

I DIDN'T HAVE
A CHANCE
TO ASK THE
PERSON'S
NAME...

I wonder who
he was...?

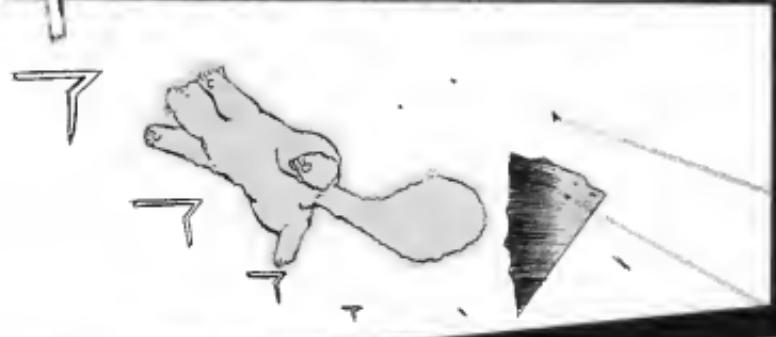
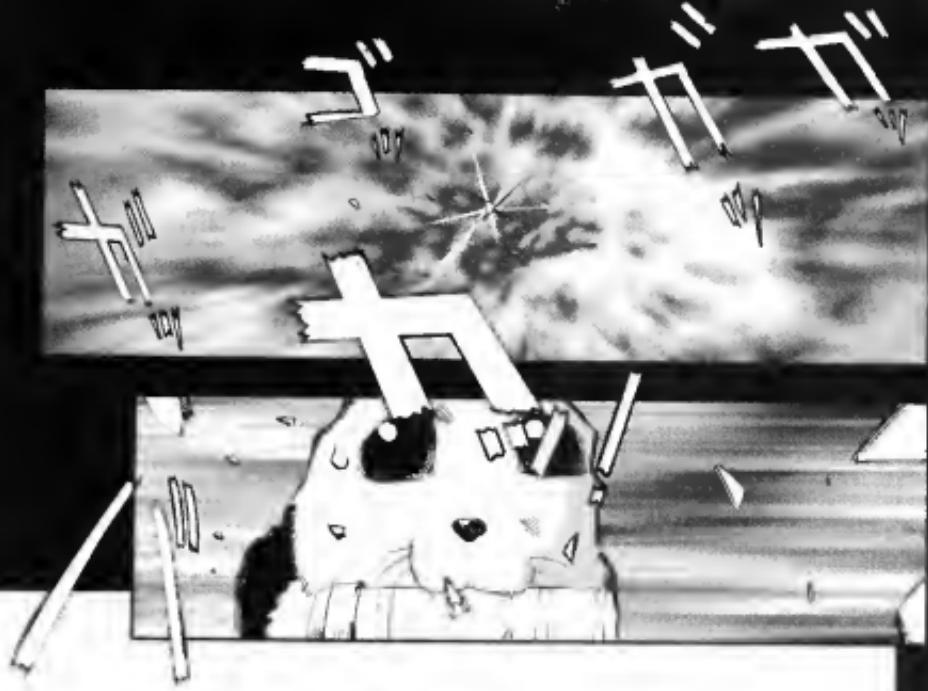
OH,
DEAR...

PROGNOSIS:
FOUR
WEEKS
IN
HOSPITAL.

IVE GOT
TO TELL
YOU, THE
OUTLOOK'S
NOT TOO
GOOD.

HARUMPH
...YOUR
FRIEND
TRYING
TO O'D
AT A
PUBLIC
POOL?

TÔRU
WATANABE.
MUNICIPAL
CIVIL
SERVANT.



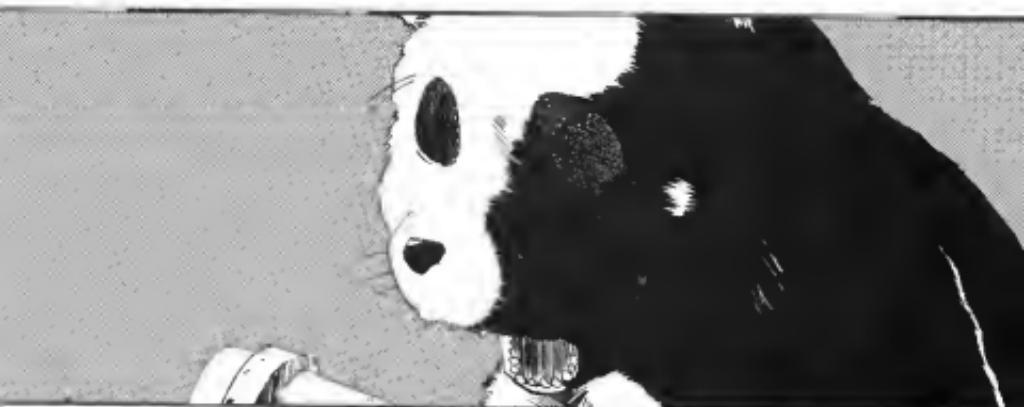
MISSION 6

INTO THE LABYRINTH

JUST
FIXED!

Don't touch!





et voilà!

I DON'T KNOW
WHAT WE
WOULD A'
DONE IF I
HADN'T TAKEN
HOME THOSE
TOOLS FROM
MY PART-TIME
PLASTERING
GIG.

WELL, I'M
GUESSING
BAD
MATERIALS.
A LOTTA
TIMES, THEY
CUT THAT
SHEETROCK
WITH
OATMEAL,
Y'KNOW.

SURPRISING
THAT
A WALL
COULD
SPONTANEOUSLY
ERODE
SUCH A
PATHWAY...

AS YOU
ARE
AWARE,
I DID NOT
HAVE VERY
MUCH
SLEEP,
AND I
AM FEELING
SOMETHING...

HURRY!
JUST
ENOUGH
SO THAT
IT WON'T
KILL
YOU!!

HA-CHAN!
THE
BEEPER!
LORD IL
PALAZZO
AWAITS US!

OH...
UM,
SENIOR...

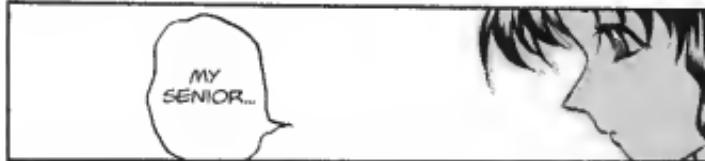
HAD US
UP ALL
NIGHT,
SLAPPIN'
MORTAR
UH, OH.

eep!





SENIOR...?



CAR - SENIOR + CAR ÷ SENIOR = JCAR
X SENIOR + CAR² X SENIOR - CAR + SENIOR =
SENIOR / CAR (SENIOR) = SENIOR EXCEL???

worry fret fuss doubt





Howay,
man...
intensive
care an' all —
his condition
was nee drink
o' water
ye know.

I'M USING A
DAY OFF
FROM WORK
TO BRING
THE GUY
SOME FRESH
UNDERWEAR...
I GOT THE
RIGHT TO
MOCK HIS
CIRCUMSTANCES
A LITTLE.

ICU. Patient condition: Just
recently upgraded from no
drink of water, you know.

Is
that
not...

HUH?

How,
man!

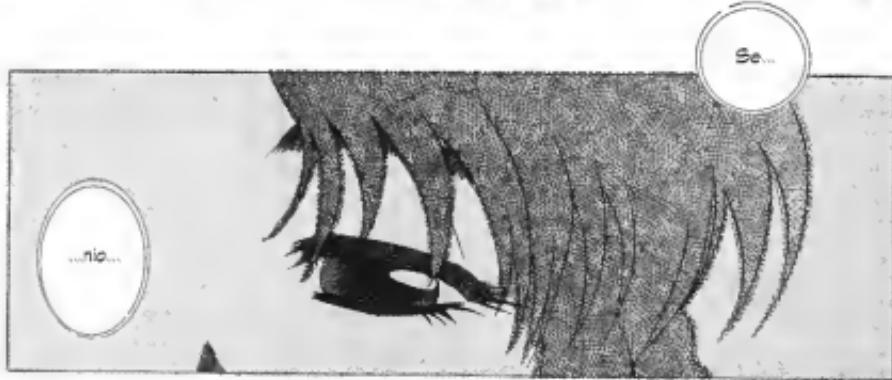
Eh?
What
d'yu
mean?

mutter
mutter

EVEN
MISAKI
ISN'T
HOME...

HERE YOU GOT
A GOOD-
LOOKING MAN
BUT MORE
THAN THAT, A MAN
WHO'S NOBLE,
HONORABLE, A TRUE
FRIEND -- AND
ALL THESE
QUALITIES
HAVE TO BE
WASTED ON
VISITING A GUY IN
THE HOSPITAL







Of course, it's not
as bad as
your last
mistake...

MY
name's
"IWATA..."

Erm,
can ye
not at
least
wait until
e's fully
recovered?

WELL... WE
GOTTA BE
SURE TO TELL
WATANABE
HOW FAST SHE
SAID NO!

ha
ha
ha
ha

EXCEL
HAS...?

I
SEE...





LITTLE
CAN BE
ASCERTAINED
WHEN BUT
A FEW
HOURS
HAVE
PASSED.
HYATT...

DID I
APPEAR
UNCONCERNED
FOR
HER
WELFARE?

NO,
MY
LORD
MOST
CERTAINLY
NOT,
BUT...

THERE
IS A
DISTINCT
POSSIBILITY
THAT WE
HAVE NOT
LOST EXCEL,
BUT THAT
EXCEL
IS LOST,
INSTEAD...

HMM...



AM I
IN A REAL
JAM HERE?
MAYBE
KINDA
SORTA!?

Xyaaaaa...

HUH
!?





*The thoughts of a fool
amount to nothing
no matter how piled high.*

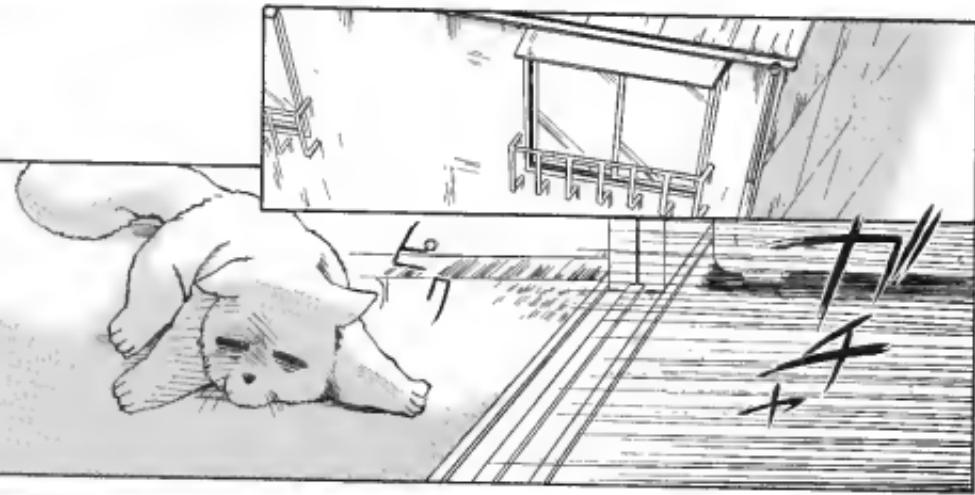


OH COME ON, HEAD! REMEMBER MORE STUFF!



IT SOUNDED
SO ENTICING...
IN FACT,
IT HAD
QUITE AN
APPEALING
RING,
I THINK...

I
WONDER
WHAT
IT
WAS...





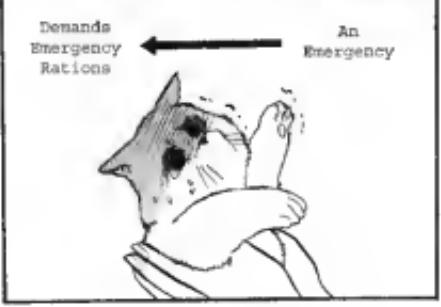
...AN
EMERGENCY...



THIS
MIGHT
BE...



COMPLETE
RESIGNATION



Demands
Emergency
Rations

An
Emergency



...MS.
MINCE
IS
OVERCOME
BY
CONCERN.



OH,
DEAR...



IT'S
JUST AN
EXAMPLE
OF MIND
OVER
CEREBRAL
HEMORRHAGE!

NOT A
PROBLEM!
JUST
GOTTA HOLD
MY NOSE
AND SUCK
IT UP!



Po & Jinnojyou, thank you!





AFTER ALL, IN A HOSPITAL THIS BIG, A PERSON CAN DISAPPEAR JUST FROM A PAPER-WORK ERROR, LET ALONE FROM BEING SHOT FULL OF DANGEROUS NARCOTICS.

HUMPH, THERE'S NO NEED TO CONCERN YOURSELF, NURSE.

SO I'M JUST WONDERING WHAT YOU'RE DOING WALKING AROUND WITH A NEEDLE FULL OF ANAESTHETIC.

I'M AWARE THAT PARTICULAR COUSIN OF YOURS IS HERE AT THE HOSPITAL, VISITING HIS FRIEND...

OH, GOD!

RIGHT. SATISFIED?

MY, ARE WE UPTIGHT...

DOCTOR! DON'T YOU REMEMBER?! JUST RECENTLY YOU WERE REPRIMANDED FOR YOUR LAX CONTROL OVER SURGICAL EQUIPMENT!

WHY IS IT THAT A SENSE OF PRIMAL DREAD AND DENIAL OVERCOMES ME WHEN I TRY TO ENTER A HOSPITAL...?

HMM...

MUST YOU REMIND ME OF THOSE UNGRATEFUL PUBLIC HEALTH AGENCIES THAT HARSH MY EVERY MELLOW?

WHUT TH?

COULD I HAVE
SOME BAD
MEMORI...





Something sharp...
Something scary...

It
hurt...
it was
hard...
it was
scary...

...huh?



Who
is
that...?



MAN,
THAT
WAS TOO
CLOSE!
I CAN'T
BELIEVE IT
MISSED.



IT
WOULD
HAVE
BEEN
NO
JOKE
IF IT
STUCK
ME...



W-WHY-
WHY
AM I
CRYING...?

...WHAT?

END MISSION 6



because it was truly heartbreak...



MISSION 7

THE PATH YOU LEAD ALONE

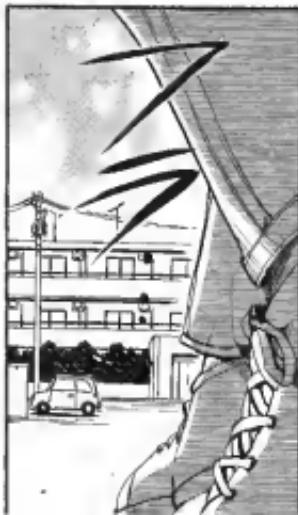


! WON!

HOW DARE
MY
SUBCONSCIOUS
TRY TO
SUPERCEDE
MY EGO!
COME
BACK IN
TEN YEARS,
OKAY?

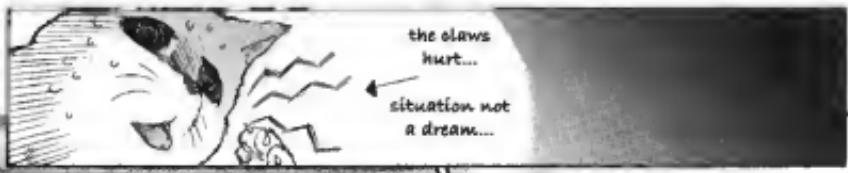
TEAR
FLOW
CONCLUSION...
CONFIRMED!

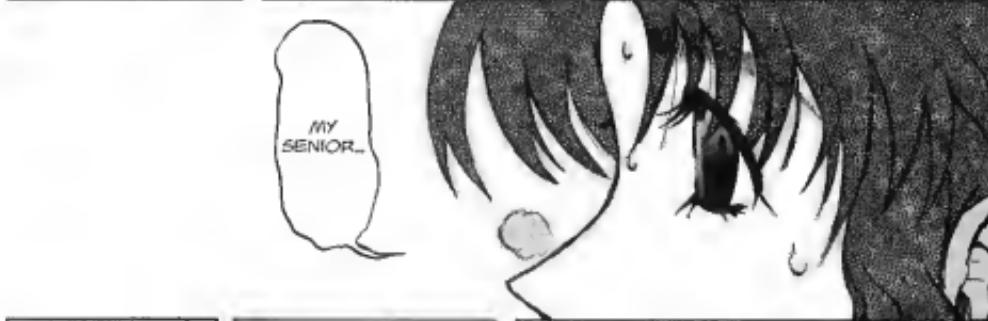
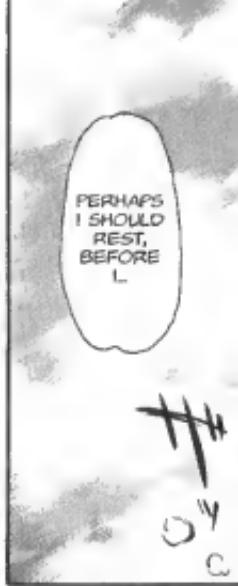






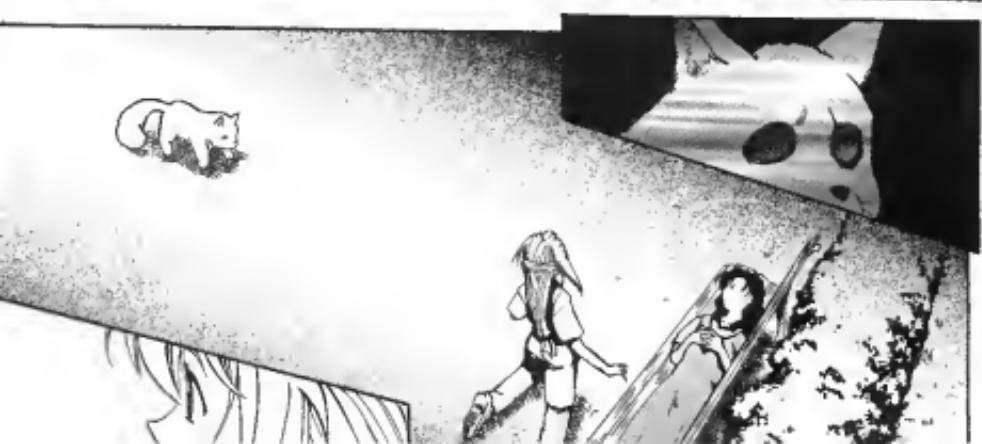














SENIOR EXCEL...



IT'S
NOT
LIKE
I'M
GONNA
EAT
YOU!

ONLY HEARD THE
"I'M GONNA EAT YOU"
PORTION

LOOK! IF YOU
RUN, IT JUST
ENCOURAGES
ME TO CHASE
AFTER YOU!

RRR







I've
always...



From a
long time
ago...

I'M
USED
TO
FALLING
INTO
IT...

PHEW,
THANK
GOD
IT WAS
WATER
BENEATH...

"USED
TO
IT-?"
WHY?

WELL
BE-
CAUSE...



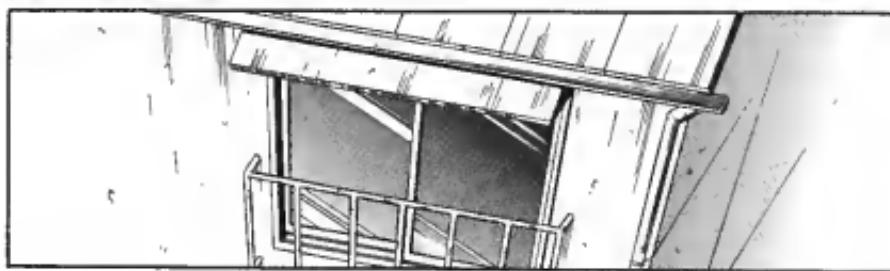
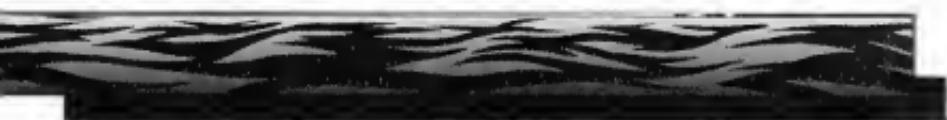
Isn't that
right...

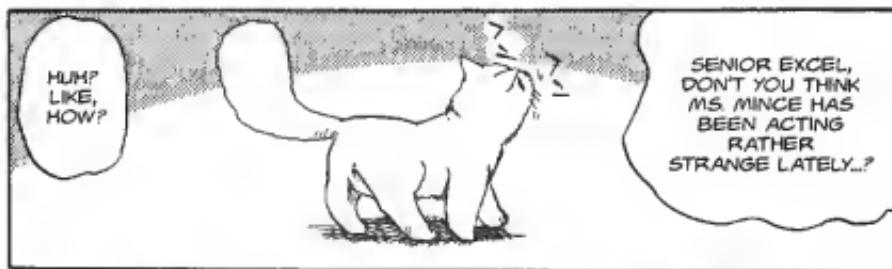
Lord...!

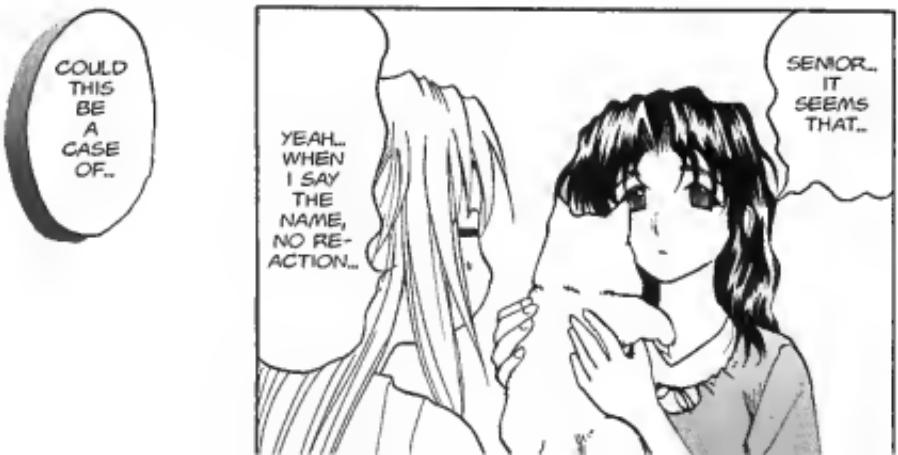
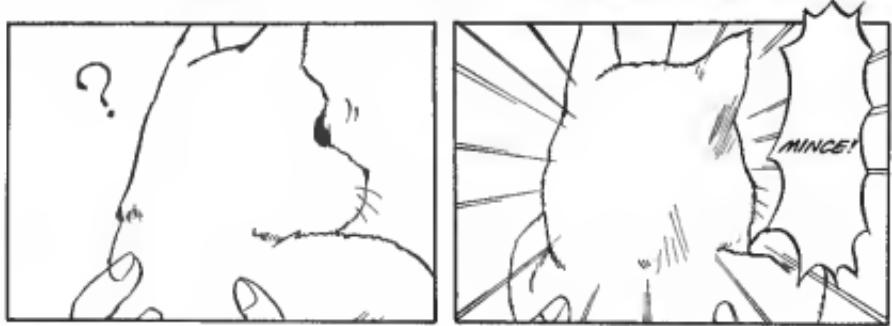
No
matter
what was
going
on...

Lord II Palazzo!











END MISSION 7





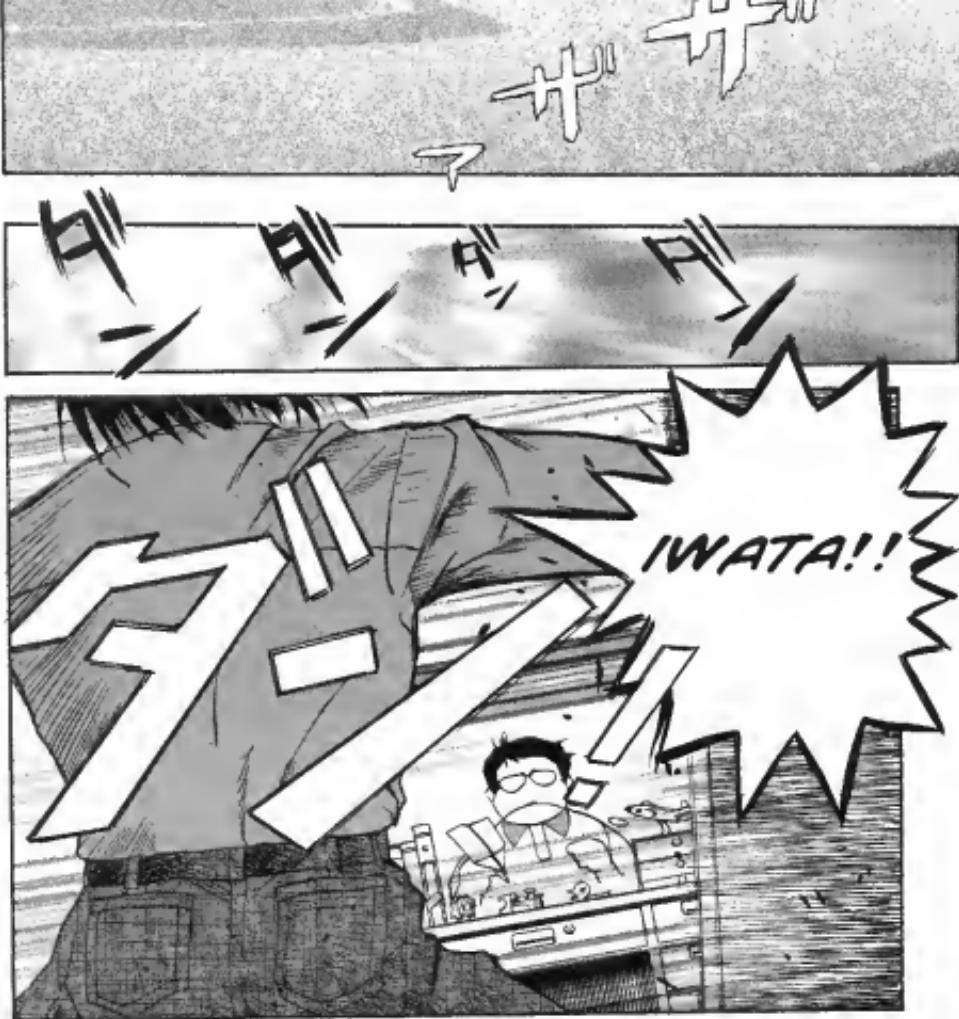
I'M
GONNA
KILL
HIM
MYSELF!

Emerium

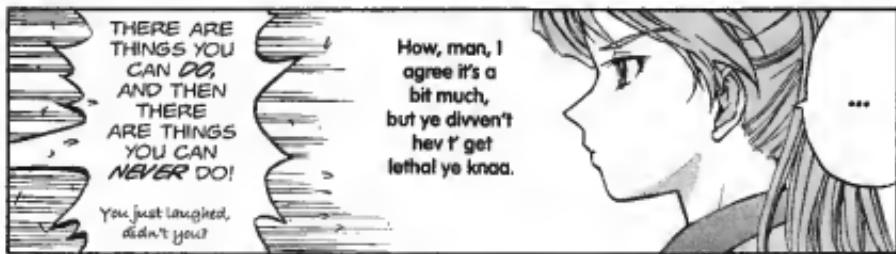
BECAUSE...

MISSION 8 THE OCEAN AND THE SKY AS DANGEROUS WEAPONS









IS
MY
ONE
DESIRE...

CON-
QUEST...

I KNOW
THAT THIS
DOOR MUST
REMAIN
CLOSED...

I KNOW
A DOORWAY
EXISTS
HERE.

IT
MEANS
NOTHING
MORE
THAN
THAT...

IT
MEANS
NOTHING
MORE...

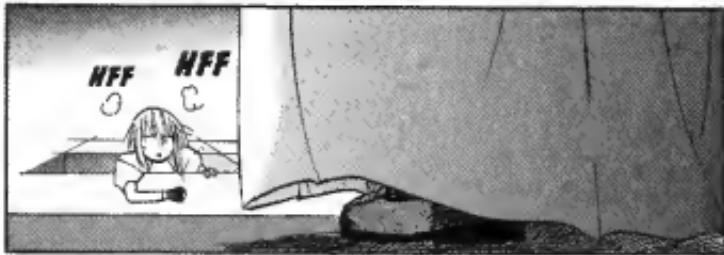
IT
MEANS
NOTHING
MORE...



OH,
YES!
YES,
SIR!

...EXCEL?





...IT
SEEMS...
I FEEL SO
STRANGELY
CALMED
BY YOUR
SIGHT
TODAY...

JUST
WATCHING
WHERE
THE GAZE
OF MY
LORD IL
PALAZZO...
FALLS...
SEEMS TO
CALM ME...

UH,
WELL,
UH...
YOU
SEE...

WHAT
IS
IT?
WHY
DO
YOU
PERSIST
LIKE
THIS?

ACCORDING
TO HYATT,
YOU SEEM
TO HAVE
SUFFERED
FROM
CONFUSION
REGARDING
YOUR
MEMORY
UPON THE
INCIDENT...

ES SIR!
I'M SORRY
TO HAVE
CONCERNED
YOU,
SIR!

WELL,
EXCEL,
RE-
GARDING
THE
ACCIDENT
YOU
HAD
THE
OTHER
DAY...

...HMM?

WELL...
SIR...

YOU
CANNOT
RECALL
ANYTHING
OF
WHAT
TRANSPRIED?

BESIDES THE
FACT THE
BLACKOUT
SEEMED TO
LAST FOR AN
EXTRAORDINARILY
LONG AMOUNT
OF TIME,
NO, SIR... I
CAN RECALL
NOTHING
ELSE.

...I'M GUESSING
SOME
OL' CRAZY
THINGS, AS I
RETURNED TO
SELF-AWARENESS
INSIDE
A MUNICIPAL
CANAL,
BUT...

...I SEEM TO BE
OVERCOME BY THESE
SENSATIONS WHEN I
CAST MY EYES UPON YOU,
MY LORD IL PALAZZO...

BUT...
PERHAPS THAT'S
THE REASON
WHY...

YUFF!

...IT'S AS IF FOND
MEMORIES SURGE
BACK FROM...

↑↑↑
↑↑↑
↑↑↑

OH, DEAR.

OOPS.

I THOUGHT I TOLD YOU TO STAY PUT!
oh!

SHE MUST HAVE UNTIED HER LEASH.

MINCE!



LORD
IL PALAZZO,
YOU'RE
FAMILIAR
WITH
MS.
MINCE?



GOOD FOR
YOU, MINCE!
YOU'RE
JUST LIKE
A CELL
PHONE!

AND AS OF
TODAY, SHE'S
UPGRADED
HERSELF FROM
STORABLE
RATION TO
PORTABLE
RATION!

"RATION"?

YIFF!

SIR!
YES,
SIR!

THIS
IS A
LEEEETLE
BIT OF A
LET
DOWN.

YES...
BUT
I
MUST
ADMIT...

ha
ha
ha

AN
ADMIRABLE
"NO FRILLS"
RELATION-
SHIP.

OH,
SENIOR,
IT FEELS
AS IF
MS. MINCE
HAS
GOTTEN
A LITTLE
HEAVIER...

ITS
AS IF
FOND
MEMORIES
SURGE
BACK
FROM...

THAT'S
GOOD
NEWS.
WONDER-
FUL
NEWS!

C'MON,
MINCE.

SO WE'LL
JUST
TAKE
HER FOR
WALKIES
NOW.

...WHY AM I
FEELING
DISAPPOINTED?





YES.
COULD
YOU GET
A NEW,
BLANK,
SET OF
FORMS,
PLEASE?

Aye...
it might
be best t'
wait an'
dee ad th'
paperwork
at one
time, but...

MAYBE
IT
WAS
GOOD
THAT
YOU
MISSED
HIM.

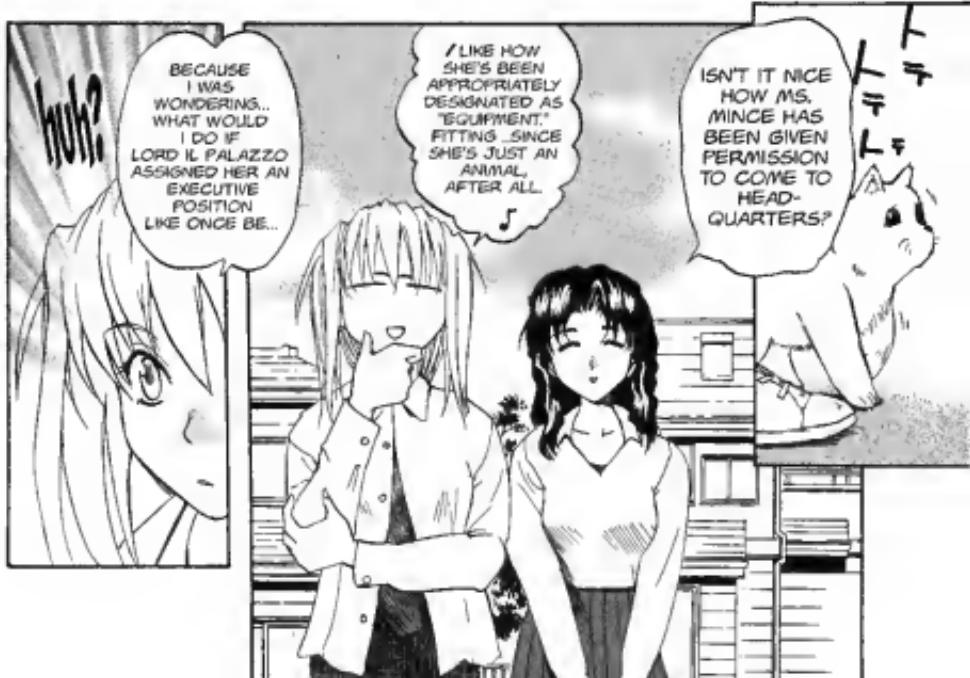
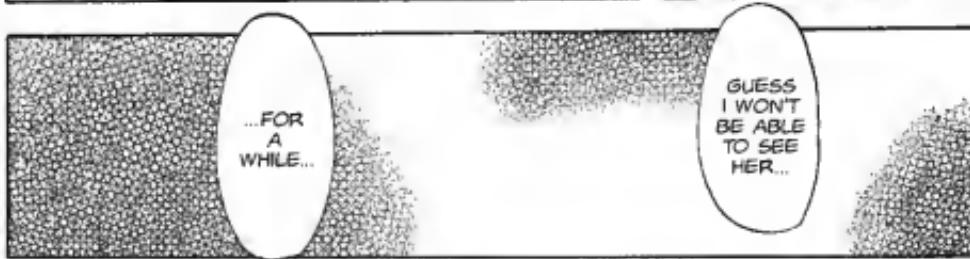
WHY,
WHAT
MIGHT
YOU
MEAN?

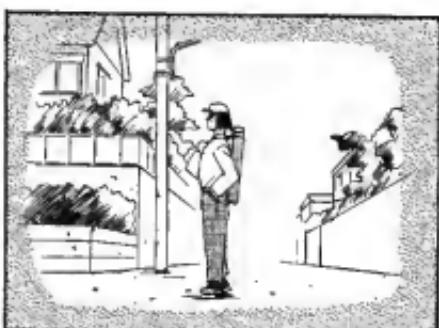
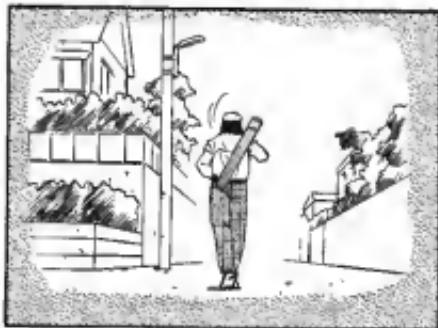
HMM.
HOW TO
EXPLAIN.
AS A
THEORETICAL
QUESTION...

IF YOU
DON'T
MIND MY
ASKING.
WHAT
DOES THIS
PERTAIN
TO?

IF
LIMITED
TO
BODILY
HARM,
WHY,
YES.
MURDER,
NO.

CAN YOU
COVER AN
INCIDENT
WHERE
EMPLOYEES
ARE INVOLVED
IN BODILY HARM
AGAINST
EACH
OTHER?









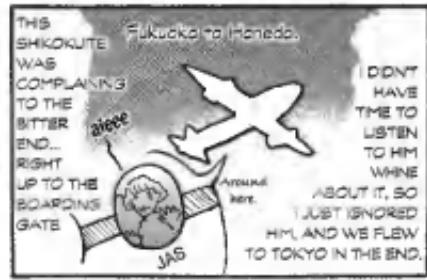




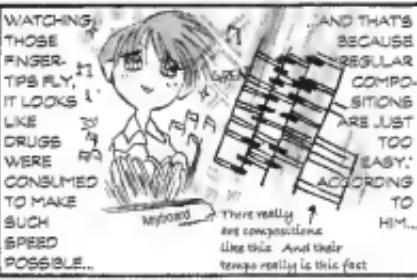
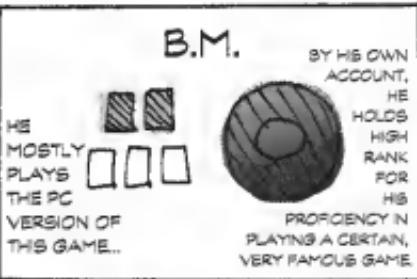
EXCELSIOR



We Who Can Fly



We Who Push the Envelope



(Rikdo) Hey, at least someone's having fun...



IN
TWO
MONTHS!
EXCEL
SAGA
RETURN!



DARK SHADOWS CIRCLE AROUND THE INHERITANCE!



WHO WILL SURVIVE!?

Most likely, no one!



Guide to *Excel Saga* 04's Sound Effects!

8-2-1—FX ph'WooWoosh

8-2-2—FX wup'LASHsh!

8-3-1—FX thi'RAAAAASHshshsh (zararara, sound)

8-3-2—FX k'chak k'chak k'chak (gacha cha, sound, something opening and closing)

8-4-1—FX th'raash (gasha, sound)

8-4-2—FX zz'rak zz'rak (zyari zyari, sound, loose stones like)

8-5-1—FX k'chak (ga cha, sound, clasping sound)

8-5-2—FX zz'rak (zyari, sound, loose stones like)

9-1-1—FX zZINGg' (zya', depiction and movement, fast movement followed by sudden stop)

9-1-2—FX (oul, dialog, mixture of the expletive for exertion (oul) and the Chinese character for responding)

9-2—FX pSSH't pSSH't pSSH't (bi', sound, explosive release sound)

9-3—FX hep! (dialog)

10-4—FX zsh'SHINGg! (babī, depiction)

10-5-1—FX 'es, Sir...! (dialog)

10-5-2—FX bow (heko, movement)

12-3-1—FX Hnnmph (dialog)

12-3-2—FX k'cha't (cha', sound, mechanical)

12-4-1—FX egg (gu', squeeze)

12-4-2—FX klik (kacha, trigger pull)

12-5—FX ph'AAAp'! (baa', depiction, burst of energy)

13-3—FX bustle bustle (doya, sound and depiction, noises particular to a lively group of people)

13-4—FX tok tok! (kon, sound)

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition.

Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. Onomatopoeia notes: Sound refers to audible sounds being generated somehow. Movement refers to the physical movement, or lack of movement, of something; not audible or mostly not audible. Depiction refers to the psychological state of something or someone. In the unlikely event the matter slipped your mind during the two-month gap between vol. 03 and 04, all numbers are given in the original Japanese reading order: right-to-left.

Thanks to Matt Greenfield, Monica Rial, Brett Weaver, and all y'all other speakers and attendees (my memory is a trifle unclear) at the *Excel Saga* panel for Anime Weekend Atlanta this last September! If you have any ol' crazy things to relate, please write *Oubliette* c/o *Excel Saga*, VIZ, LLC, P.O. Box 77064, San Francisco, CA, 94107.

OUBLIETTE

Your EXCEL Saga bonus section!

44-1—FX b'BrAK! (ga!, sound, hitting something)

44-3—FX k'THAK! thunk (dogakan, sound, crashing about)

44-4-1—FX whTHUD (doka, sound)

44-4-2—FX k'Kthak lunk (garan, sound, crashing and rolling about)

44-6—FX thTHUMp (biku', depiction)

45-1—FX klakkklakkak (katatata, depiction and movement, shivering)

45-2-1—FX v'Woooromm... (oooo, sound)

45-2-2—FX kreak kreak (kiko, sound)

45-3—FX fade... (suu, depiction, something fading away)

45-4—FX zl'Shak (zyara, sound, loose items)

45-5—FX irMimmin (ooonn, sound, residual)

46-2/3-FX klk klk klk klk (chikikikiki..., sound, wheel rotating)

47-1—FX aA'RaTH! (gabel, depiction)

47-2—FX ggrip (gu', depiction)

49-1—FX aA'RuTH aA'RuTH (basa, sound, flapping of bird's wings)

49-2-1—FX aA'RuTH aA'RuTH (basa, sound, flapping of bird's wings)

49-2-2—FX aA'RuTH aA'RuTH aA'RuTH (basa, sound, flapping of bird's wings)

49-3—FX hgn'k (gokuri, depiction, swallowing)

49-4—FX k'thunk (koto, depiction, falling like flies)

49-6—FX t'thut t'thut (ta', depiction and sound, brisk running)

49-7—FX t'thut (as above)

52-4—FX g'ThuDd wh'ThuDd! (gatan, sound)

36-1-2—FX kR'clacia... (kara..., sound, opening sliding door resting on bearings)

36-2—FX bustle bustle (bata bata, depiction, moving about)

36-3—FX kla'crashish (kashaaan, sound, brittle breaking sound-glass)

37-4—FX v'mmm... (ooo, sound, residual)

38-2—FX TA-DAMM!! (don!, depiction, strong reinforcement)

38-3-1—FX zZINGg' (za', depiction and movement, pulling something out)

38-3-2—FX ph'FFFFFFT (hyu', sound, air movement)

38-4/6-FX ph'vWooWOO

39-1—FX GASP (ha', depiction)

39-2—FX wobble (yoro, depiction and movement)

39-4—FX k'thak... k'thak... (katsu', sound, clipping away at hard surface)

39-5—FX sh'ZINGg' (bishi', depiction and movement, fast movement followed by sudden stop)

39-6—FX z'CHAK! (za', depiction, readying something)

40-1—FX phi iDrOrOrO... (rirororo, sound)

41-3—FX sSK RREECH! (gyal, sound)

41-4—FX zya'krrrkrrkrrk ('zyaaa, sound, smooth bicycle gear sounds)

42-2—FX g'GVroommm (gorororo, sound, strange caustic sound of car engine)

42-3—FX Rmmmm (ooo, sound, residual)

42-4—FX zz'RTH (zu', sound and depiction, movement of clothing)

42-5—FX GLARE (ki', depiction)

43-1—FX Rmmmm (ooo, sound, residual)

43-5—FX ggrip (ga', depiction)

movement, quick walk)

64-4—FX Here, ma'am! (dialog)

65-1—FX hg gok (gokuri, sound, swallowing)

66-2—FX ta-dum! (depiction)

66-3—FX du-DUMMn (don, depiction, dramatic reinforcement)

67-1—FX k'thak (koton, sound, putting something down—i.e., a pen)

67-3—FX kia'chak (gacha, sound)

67-6—FX GASP (ha', depiction)

87-7—FX b'thump (batan, sound)

68-2-1—FX bon (depiction)

68-2-2—FX whisper whisper whisper (boso boso, depiction)

68-4—FX Oh boy [or Dear God] (dialog)

69-3—FX b'thump (batan, sound)

69-5-1—FX whRRRRR (uiuin, sound, mechanical)

69-5-2—FX kia'chak zz'chak (gasha, sound, moving things about)

70-1-1—FX thBPLth (bu', sound, plosive bilabial)

70-1-2—FX kia'CHAKkl (zyakil, sound)

70-1-3—FX fph'WAP! (paant, sound)

70-5—FX k'thok k'thok (kon, sound, knocking)

71-3—FX kl'chak cha'chak (kaki, sound, mechanical, fitting something)

71-5-1—FX clia'CHAK (zui, movement and depiction, getting close > sound)

71-5-2—FX wRRRR! (chei', sound)

71-6-1—FX kK'thud' (gata', sound)

71-6-2—FX wh' THUD (gataan, sound)

72-1—FX tr'ZuTHh (da', movement, dashing movement)

53-1—FX quiver quiver (kako kako, depiction)

53-3—FX snap (pori, sound and depiction)

53-5-1—FX k'thed (gata', sound)

53-5-2—FX zz'rak (zu', sound and movement, abrasive)

54-1—FX wh' THUD (gataan, sound)

54-3—FX umph... (kata, sound, moving about > expletive describing exertion)

54-4—FX fssk fssk fssk (ka', movement, sudden)

55-4—FX ph'TiNG! (biku', depiction, alarm)

56-1—FX t'thut t'thut (da', sound, brisk running)

56-2—FX t'thut t'thut (da', sound, brisk running)

56-4—FX vGRGGGRGARRR (gooooo, sound, fire)

57-4-1—FX k'KRASH (gasha, sound)

57-4-2—FX vGROARRR (gooo, sound, fire)

57-4-3—FX fret fret (hara hara, depiction)

57-4-4—FX k' THUD (dokan, sound)

57-4-5—FX fret (hara, depiction)

57-4-6—FX rROARRRrr (booo, sound, fire, residual)

58-2—FX RODDAARRR (guoooo, sound, fire)

59-3—FX rrroarrr (ooo, sound, residual)

63-5-1—FX huff (dialog)

63-5-2—FX bustle bustle panic panic (ata futa ata futa, depiction and movement)

64-1—FX fret fret fret (oro oro, depiction)

64-2—FX t'tht t'tht t'tht (tototo, depiction and movement, quick walk)

84-3—FX t'tht t'tht t'tht (tototo, depiction and

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Your EXCEL SAGA bonus section!

79-6-2—FX <u>wWHACK</u> (bakan, sound)	72-4—FX <u>ggript</u> (gashi', depiction)
79-6-3—FX <u>sp'LRSHsh</u> (boshi, sound, something spilling out)	72-5—FX <u>aARuTHh</u> (gaba, movement)
80-3—FX <u>sscrsh sscrsh</u> (shaka, sound, scrubbing something)	73-2—FX <u>Phew..</u> (he, sound and depiction)
84-3—FX <u>t'tht t'tht t'tht</u> (ta', sound, running)	73-4—FX <u>v'WHRRR</u> (chyuu, sound)
84-4—FX <u>t'tht t'tht</u> (ta', sound, running)	74-2—FX <u>ffsk</u> (su, movement)
85-3—FX <u>SMILE</u> (nika, depiction)	74-3—FX <u>sh'sloch sh'sloch</u> (guzyu, sound and depiction)
86-3—FX <u>ch'ThNKl</u> (puchin!, sound)	74-5—FX <u>ggrip'chak</u> (guri', movement)
86-4—FX <u>kr'ThNK k'ThNK</u> (putsun patsun, sound)	74-6-1—FX <u>v'VWHrREEE</u> (gyant, sound)
87-2-1—FX <u>v'VCHANKK!</u> (dobutsu!, sound and depiction)	74-6-2—FX <u>vVRMM' RM' RM'</u> (gyururu, sound)
87-2-2—FX <u>th'thup thup thup'</u> (boto to to', depiction, liquid spilling, small amount)	74-6-3—FX <u>zZRAAAK</u> (zugogo, sound)
87-3-1—FX <u>k'ThRKsh</u> (gasha, sound)	74-6-4—FX <u>zDRILLz zDRILLz</u> (gori gori, depiction and sound)
87-3-2—FX <u>struggle</u> <u>struggle</u> (zata bata, depiction)	74-6-5—FX <u>v'W'Heeee..</u> (ziii, sound)
88-2—FX <u>k'REE</u> (gishi, sound)	75-1-1—FX <u>...Whrrr..</u> (ii, sound, residual)
88-5-1—FX <u>klak..</u> (kotsu, sound)	75-1-2—FX <u>ffsk</u> (su, movement)
88-5-2—FX <u>a-hahaha</u> (dialog)	75-2-1—FX <u>k'thok</u> (kako, sound, knocking)
89-3—FX <u>glare</u> (ki', depiction)	75-2-2—FX <u>wWhEEEZz wWhEEEZz</u> (dialog)
90-2-1—FX <u>(black, lower left) K'AUFF CAUFF</u> (geho, sound, coughing)	76-1-1—FX <u>vz ..</u> (zi~, sound mechanical)
90-2-2—FX <u>(black, upper left) t'thut t'thut</u> (t'thut (suta, movement, quick)	76-1-2—FX <u>k'clk</u> (kakon, sound, mechanical)
90-3—FX <u>klak</u> (kotsu, sound)	76-3—FX <u>gDRILLg gDRILLg</u> (gan, depiction, comic, drilling about)
90-4—FX <u>ffsk</u> (su', movement)	77-3—FX <u>glare</u> (gya', depiction)
91-2—FX <u>klak klak klak</u> (kotsu, sound)	77-4—FX <u>kla'chak SHING</u> (shaki~, n, depiction)
91-5-1—FX <u>kreek kreek kreek</u> (kon, sound and depiction, moving about)	77-5—FX <u>k'thud k'thud</u> (gata, sound)
91-5-2—FX <u>kk'Grk!</u> (gori', sound and depiction, shoving something in)	78-2—FX <u>slip</u> (zuru, depiction)
	78-3-1—FX <u>whTHUDDI</u> (dogaga', sound)
	78-3-2—FX <u>k'KRNCH</u> (bori, depiction)
	79-1—FX <u>aARuTH</u> (gaba, movement)
	79-6-1—FX <u>whTHUMPT!</u> (doboru, sound)

102-1-2-FX p'fap (patan, sound and depiction, closing something)

102-2-FX k'thud (gata, sound)

102-4-FX fssk (su', depiction)

103-2-FX ho'nk (paan, sound)

103-3-1-FX h'honk (bupu', sound)

103-3-2-FX v'vRmm (buroro, sound)

104-5-FX k'THUOI (dan!, sound)

106-3-FX z'SHING! (zuwa', movement)

107-1-FX z'SHING! (za!, movement)

108-2-FX GAS! (depiction)

110-1-1-FX (black) ph'un! (pun', depiction, sudden movement)

110-1-2-FX (toned) thr/PLASH! (dopaa!, sound, splashing sound)

110-1-3-FX (second left) shishishishishi (zozozozo, depiction, the tentacles reaching over)

110-2-1-FX k'mch k'mch (mari meri, depiction, something squeezing and putting pressure on something)

110-2-2-FX sup'LASH! (basha', sound)

111-3-1-FX bustle bustle (doya doya, depiction)

111-3-2-FX bustle (doya, depiction)

111-4-FX ph'thapl (peshi!, sound)

112-2-FX Urgrgrg! (aaaaa!, dialog)

112-3-FX SHINE (kan, depiction, bright sun)

113-1-FX ph'thapt (peta, sound, wet)

114-1-FX fssk! (ka', movement)

114-3-FX t'that (ta', sound)

114-4-FX SURPLASH (za'pu-n, sound)

115-1-FX rustle rustle (zawa, depiction)

92-2-FX kla'chak (gacha, sound)

92-3-1-FX kreek (gishi', sound)

92-3-2-FX b'thump (batan, sound)

92-4-FX pip pip (pi', sound, electronic)

92-5-FX kla'chak (gacha, sound)

94-2-FX pip (pi', sound)

95-2-FX trickle trickle (zoro, movement and depiction)

96-2-FX zz'LURp (zu', sound)

96-4-FX bustle bustle (zawa, depiction)

96-5-FX k'snap (pakin, sound)

97-1-1-FX k'klaaaak (kako'n, sound, slow running)

97-1-2-FX k'klaaaak (kako'n, sound, slow running)

97-2-FX k'thud (gata', sound)

97-4-FX munch munch (mori, depiction, eating a lot)

97-5-FX kk'lank (karan, sound)

98-3-FX ggrip (gu', depiction)

98-4-FX ppop (poko, sound)

99-3-1-FX p'B'Lierrt (buryuu, snd and dptc)

99-3-2-FX ooze (muringi, dptc)

99-4-FX k'thunk (katan, sound)

99-5-FX kla'chakk (kacha, sound)

99-6-FX mmunch (mefu, depiction)

101-1/2-FX kla'chak (gacha, sound)

101-6-FX flap (bara, depiction)

101-7-FX thli'thaff (kasa..., depiction, moving something light but rigid)

102-1-1-FX kla'chak (gacha', sound)

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Your EXCEL *Score* bonus section!

122-5-1-FX turn (kuru, movement)

122-5-2-FX ththththlurp (tsu~, sound, sucking)

123-2-FX th-thump (dokun, depiction)

123-5-FX thr'splash thr'splash thr'splash (zapa, sound)

123-6-1-FX zz'PLASH (zya', sound and depiction)

123-6-2-FX (white) t'thutt (punt, sound)

124-1-1-FX phBLrp! (pa', sound, plosive bilabial)

124-1-2-FX huff! (ha!, dialog)

124-2-1-FX th'plashplashplash (bababa, sound)

124-2-2-FX glare (kl', depiction)

124-4-FX th'plashplashplash (zagagaga, sound)

125-2-1-FX huff huff (ha~, sound)

125-2-2-FX p'plashsh (zabu', sound, getting out of body of water)

126-4-1-FX b'thump (batan, sound)

126-4-2-FX GAK (dialog)

127-1-1-FX k'thak (ka', sound, digging)

127-1-2-FX k'thak (ka', sound, digging)

127-1-3-FX g'thak (ga', sound, digging)

127-1-4-FX k'thak (ka', sound, digging)

127-2-FX k'thakk!! (ka!~, sound, digging)

127-3-FX v'WHOOOSH... (baa~, movement)

127-6-FX ph'ting! (piku, depiction)

127-7-FX fssk (su, motion)

127-8-FX humph... (dialog)

129-1-FX sc'rthk... (kari, sound, abrasive)

115-2-FX zz'sHING (zan!, depiction, posing)

115-5-FX sh'ZINGg' (bi', depiction and movement, fast movement followed by sudden stop)

116-2-FX ph'ting! (piki, depiction)

116-5-FX ph'fft (pon, depiction)

117-2-1-FX (black) ggn~~~p (gigigi, depiction)

117-2-2-FX (black, next to ear) dribble dribble (chiroro, depiction)

117-2-3-FX (white) p'SHSHSH~~~ (pupi~, depiction, gushing water, comic)

117-5-FX sp'ish... (chapun, sound)

118-1-FX blbimp (puka~, depiction, floating, dead in the water)

118-3-FX th'PLASH! (zapul, sound)

118-4-1-FX wheez wheez (ze', sound)

118-4-2-FX shrplash thrplash (basha basha, sound)

119-3-1-FX p'plashsh (gapa, sound, getting out of body of water)

119-3-2-FX ph'thap (bita', sound)

119-4-FX fssk (sui~, movement)

119-5-FX thek thek (ton, sound)

120-6-FX k'thud (gata, sound)

121-1-FX zz'rak (zu', sound and movement, abrasive)

121-4-FX p'ting (pita, depiction, sudden freeze)

121-6-FX t'hitut (ta, movement)

122-1-FX k'lankk... (karan, sound, ice turning)

122-4-FX zth'chakchak (zara', sound and depiction, moving things about)

142-3—FX p'SHSHT (pupi', depiction, gushing water, comic)

142-4—FX t'thththut (ta-tata, sound, running)

143-3-1-FX kia'chak (gacha', sound)

143-3-2-FX ph'ting (piku, depiction, reaction)

143-5—FX k'thunkk (katan, sound, door closing)

143-6—FX fssk (su, motion)

144-4-1-FX humph (dialog)

144-4-2-FX sparkle (kira, depiction, light reflecting off of tears)

144-6—FX zzz'zrk (zu—'l, sound, sucking noise)

145-1—FX ph'ink!! (pi ta', depiction, complete stoppage)

145-4—FX rth'SHING (nba, depiction, dramatic standing)

145-7-FX mM'EEEM mM'IM (sound, Japanese cicada)

146-2—FX klaik klaik klaik (ko', sound)

146-3—FX klaikk (katsu, sound)

146-4-1-FX ogrip (gyu, depiction)

146-4-2-FX p'ting (pita, depiction, sudden freeze)

147-2-1-FX tsk (dialog)

147-2-2-FX fssk (su', motion)

147-3—FX toss (posu, motion, comic)

148-5—FX Kla'SMASHKk (bashaan, sound)

151-1—FX poink ppoink (po poto, sound)

151-6-1-FX g'THUD g'THUD (gesu, sound)

151-6-2-FX c'mon!! (dialog)

153-2—FX huff tuff (dialog)

130-4—FX zZINGg' (zya', depiction and movement, fast movement followed by sudden stop)

130-5—FX t'thut!! (dall, sound, running start)

130-6—FX WH'UD (go', sound)

131-1/4-FX sKK'REEECH (ki'kikiki, sound)

131-4—FX wh'THUD (desa, sound)

132-2/4 FX v'VRDDMmm (baa, sound)

133-5—FX th'chakk th'chakk (gasa, sound)

133-6—FX t'thutt t'thutt (su'ta, sound, walking, somewhat comic)

134-2—FX mM'EEEM mM'IM mM'IM (sound, Japanese cicada)

134-4—FX hm'—fft (ha~, sound, sigh)

135-1-1-FX hmfft (fuu, sound, sigh)

135-1-2-FX zz'zthut zz'zthut (zuka, sound, reinforced walking)

136-5—FX t'thut (ta', sound)

137-4—FX v'VRM!! (on', depiction, dramatic appearance)

138-4—FX th'h'chakk (gasa, sound and depiction, moving things about)

140-1—FX thplasssh' (zya~, sound, running water)

140-2—FX kreekk (kyu', sound, tightening something)

140-5—FX zZINGg' (bi', depiction and movement, fast movement followed by sudden stop)

141-2—FX K'THAKK (ga', sound)

141-4—FX a'RhuTH' (ba', sound and depiction, dramatic movement)

141-5—FX zz'SHING' (gi', depiction and motion, another pose)

142-2—FX g'thog g'thog (gon, sound)

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162-5-1-FX A'RATH (ba', motion)
162-5-2-FX g' THUD (goto, sound)
162-5-3-FX th' THUT (da', motion)
162-7-FX t' thuthuthuthut (dadada, sound, running)
162-8-FX wobble (fura, sound)
163-2-FX v' thudthudthud (bababa, sound, running)
163-4-1-FX ph' thuthuthut (shutata, sound, fast running)
163-4-2-FX thuthuthut... (tatata, sound)
163-5-FX th' thumpthump (bikubiku, depiction, changed perspective)
164-4/5 FX v' thudthudthud (dadada, sound, running)
165-1-FX v'WHODSH (ba', motion)
165-2-FX v'VWHODSH (dan, motion)
165-3-FX ggrip (gu', depiction)
165-4-1-FX k' thud! (gon!, sound)
165-4-2-FX v' SWING (bun!, motion)
165-6-FX TH'... (da', sound)
165-7/8 FX ..PLASH! (paan, sound)
166-1/2 FX blub glub vleub (gaboo, sound)
166-2-FX blub blub blub (bobobo, sound)
169-1-FX fssk (depiction)
170-1-FX t' thut t' thut (tote tote, motion, walking, comic)
170-3-FX z' lumrrp (zu ~, sound)
170-4-FX sniff sniff (funn funn, sound)
170-6-FX t' thut t' thut t' thut (tote tote, motion, walking, comic)

153-5-FX p'SHT (puhu', depiction, gushing water, starting, comic)
154-1-1-FX (upper left) p'SHSHSH... (pyu~, depiction, gushing water, comic)
154-1-2-FX (lower right) panic panic (wata, depiction)
154-4-FX zz'zrk (zu ~!, sound, sucking noise)
154-5-1-FX bla'blpt (boto, depiction, blood flow)
154-5-2-FX th'blpblpblp (dobobob, depiction, massive blood flow)
154-7-FX wobble (fura, motion and depiction)
155-1-1-FX whobble (fura, depiction and movement)
155-1-2 FX dizzy (rari, depiction, brain chemical imbalance induced stupor)
155-5-FX t' thud (do', sound)
157-4-FX t' thut (suta, sound)
157-5-FX zsc'rthk... (kari, sound, abrasive)
157-9-FX wheez wheez (dialog)
158-1-FX wheez wheez (dialog)
158-2-FX wheez wheez (dialog)
158-4-FX zz'rak (za', sound)
159-3-FX k' thud (gata', sound)
159-4-FX ggrip (gu', depiction)
160-2-FX k' thunk (kakkun, motion, collapsing)
161-2-FX turn turn (kuru, motion)
162-2-FX fssk (su', depiction)
162-4-FX shake shake shake (buru, motion)

184-3—FX flap flap (pata pata, motion)

185-1—FX zh'SHING! (babl', depiction)

185-5-1-FX tsk (kyu', motion)

185-5-2-FX flap flap (pata, motion)

186-1—FX issk! (ki', depiction, glare -> changed to movement)

187-2—FX kia'chak (gacha', sound)

187-3—FX b'thump (batah, sound)

190-1—FX cha'chak (gasha, sound)

190-4—FX t'thut t'thut t'thut (tote tote, motion, walking, comic)

191-1—FX A'RATH! (ba'l, motion)

191-5—FX gak gak gak agak (dialog)

191-6—FX zz'plashzz'plashzz (zazazaza, sound)

193-3—FX zz'plashzz (zaza, sound)

193-4—FX zz'plashzz'plashzz (zazazz, sound)

196-3-1-FX th'att th'att th'att th'att th'att (tatata, sound)

196-3-2-FX k'att th'att th'att th'att th'att (jitatatata, sound)

196-7—FX v'REEE (mi~ (nasal), sound, comic engine sound)

196-8—FX (on top) phK'III! (kiii, sound, high pitch flying sound)

197-3—FX b'thump! (bant, sound)

197-5-1-FX sh'SHING! (piki~ n, depiction, shining eyes -> fast pose)

197-5-2-FX zz'drag (zuru, depiction, being dragged away)

197-5-3-FX zz'drag (zuru, depiction, being dragged away)

197-10-FX ph'VRooARRRoR (geooo, sound, strong powerful storm winds)

171-1—FX snuggle snuggle (goro goro, depiction)

171-2—FX flap flap (pata, movement)

172-2—FX flap flap (pata pata, motion)

172-4—FX murmur (potsuri, depiction)

172-5—FX flap flap (as 172-2)

173-6—FX zz'chak (za', sound)

176-1—FX zz'plashzz zz'plashzz (zaza, sound)

176-2—FX g'thud g'thud g'thud g'thud (dan, sound)

176-3—FX vV'UMPI! (dan!, sound, opening door, reinforced)

176-4-1-FX huff huff huff (dialog)

176-4-2-FX Kreek k'reek (kiri, motion, fast mechanical type turning of head)

176-5—FX glara (ki', depiction)

177-3—FX ta'thmbthmbmmmmn (boron, sound, guitar)

177-4—FX zz'plash ~ (zaza~ n, sound)

178-1—FX GrGrGrGr (gigg, depiction and sound, building anger as well as scraping the table top)

178-2-1-FX ch'lak (zya', sound and depiction, removing)

178-2-2-FX thBPLth (dialog, plosive bilabial)

178-4—FX WH'THUDD! (dan!, sound)

180-5—FX beam ~ (hepa~, depiction, smiling, comic)

181-4—FX issk (tsui', motion)

181-5—FX kia'chunk (kapo, depiction, something opening, comic)

183-4—FX zz'shing (bi', depiction, going into pose)

oubliette

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World War they were very much known informally as the "Thought Police," arresting, jailing, torturing, and if deemed necessary, murdering those Japanese among the tens of thousands of whom spoke out (or even gave the appearance of speaking out) against the policies of their own government. The scarred man shadowing Chiyo in Satoshi Kon's wonderful recent anime film *Millennium Actress* (now available in the U.S. on DVD from DreamWorks!) is, in his 20th century "incarnation," a *Tokkō* agent.

Japan At War: An Oral History by Haruko Taya Cook & Theodore F. Cook, includes first-hand accounts of *Tokkō* repression; but *Japan At War* is recommended beyond this, as a very accessible and balanced way to find out what the Second World War was like through the memories of the Japanese people who actually lived it. The Cooks talked to dozens of people representing all sectors of Japanese civilian and military life in the 1930s and 40s—from ordinary students and soldiers, to manga artists, diplomats, would-be kamikaze pilots, the real officers in charge of "The Bridge on the River Kwai"—even a man who served in the infamous Unit 731 that tested horrific biological weapons on thousands of living Chinese, Russian, Korean, and—yes—American subjects.

31-4 Original reference speaks not of a "runner's high," but the considerably more transcendent-sounding Japanese equivalent, the "Realm of the Divinity."

34-1 Wire transfer is the most common method by which people pay utility and other common monthly bills in Japan. Checks are employed in Japan mostly for interbusiness transactions, and are rarely used by everyday consumers. You need not have a bank account to do a wire transfer in Japan; you simply go to a financial

5-5. Of what, we can't say here.

12-1. Year of the current Emperor, Akihito, whose reign was inaugurated with the name Heisei ("Achieved Peace"). Year 9 is 1997 (see *Excel Saga* Vol. 03, note for page 18-2). Although this type of usage may sound a bit archaic to American ears ("Between the years when the oceans drank Atlantis and the rise of the sons of Aryas...") it is in fact quite common in Japan. Sometimes it is used in conjunction with the Western equivalent, and sometimes alone; for example, the original Japanese edition of *Excel Saga* Vol. 04 bears only the print date of "Heisei Year 11," not 1999.

16-7-2. The Japanese economy has been suffering from a prolonged recession, and one crucial reason for this has to do with all the—to use the industry's delicate phrase—"non-performing" loans that the banks are saddled with. Robert Whiting, in *Tokyo Underworld* (see *Excel Saga* Vol. 03, note for page 24-3-3) maintains that many such loans represent money lent to yakuza-owned concerns, which in turn suggests the manga *Sanctuary*'s idea of reform among Japanese gangsters as a necessary precondition to reform Japan is no less true for it being absurd. There has been and continues to be a lot of debate over how to overhaul the Japanese banking system, and injection of public funds into it has been a source of endless controversy.

29-6 The *Tokkō*, short for *Tokubetsu Kōto Keisatsu*; also translated as the Special Secret Service Police; whatever you called them, they were, in the words of translator Dan Kanemitsu, "a very scary group of people." Founded in 1901, the *Tokkō* was the civilian counterpart to Japanese military intelligence (the *Kempeitai*), and by the time of the Second

chance that the Japanese postal service in the near future will look nothing like it is today.

40-1 As Excel explained it to Mince on page 77 of *Excel Saga* Vol. 1, a shinme is a horse that the gods ride about on. The Go in Goshime is a prefix that reinforces the notion of something as being sacred or special or superior.

42-4 Members of a traditional Japanese organized crime gang (the yakuza) often address each other figuratively as older or younger brother, depending on their seniority in the organization. However, these two actually are brothers.

52-4-1: The original phrase was *kono amaa zettai*. Ama (here stretched out a little in the gangsta gangsta's angry diction) by itself might be no worse than "slut," but combined with *kono* (here having the meaning of "You...!") and *zettai* ("total and complete"), you really have to bring out the big battalions. I might note that *ama* also means "nun" in Japanese, a fact that no doubt leads to all kinds of wacky ruler-slappings among those in Japanese Catholic schools. This kind of language might seem a little out of place in *Excel Saga*, what with its lighthearted attitude towards subversion and conquest. And so it is; but this exception helps to prove the general rule that there isn't much serious swearing in this particular manga. Personally, I think big brother was trying to drop some Al Pacino lines from *Scarface*, but messed up and did *Glengarry Glen Ross* instead. If you would like to learn more bad words, I highly recommend *Banana Fish* by Akimi Yoshida, also available from Viz.

52-4-2: This is supposed to not make sense. The proper syntax of this statement should have been: "I'll stick my hand into your mouth through your ear and make your teeth rattle!" This is a strong threatening statement that's often used by gangsters, and gangster wannabes.

institution, the local post office, or even a convenience store, and you can do it right there with cash (you pay them cash and they will wire the money for a minimum fee.) See 36-4 below regarding the relationship between the Post Office and financial institutions in Japan.

34-6 Perhaps you think this is merely another bit of absurdité to underscore the dubious material circumstances of our dear Excel. Let it be known that a good percentage of the sandwiches sold in Japan are with the crust cut away; cheap bags of such orphan crust are in fact therefore available in many stores.

36-4 Japan Post—the Japanese post office system—offers a wide variety of services that their American counterparts do not, most particularly financial services—savings accounts, loans, CDs. As mentioned above, one can also make utility payments at the post office; in effect, they function as miniature municipal services outlets. These aspects of Japan Post arose as part of the particular circumstances of economic development in during the reign of the Emperor Meiji (1867-1912). Japan's great period of post-feudal modernization. The idea of having people bank at their local post office came about at the beginning of the 20th century, as a way for the Japanese government to acquire urgently needed new investment capital. For many years, the postal service was an important factor in meeting financial development needs, most particularly for rural Japan; but today, a century later, Japan Post (which offers almost negligible interest on accounts) faces competition from a large and fully developed private banking and investment sector, not to mention the many money-management services available through the convenience stores and Internet. Japan Post is currently in the midst of restructuring and reorganization, and there is a good

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knew rose above the horizon, and then the next evening you watched for the same star to rise, you would find (if you had timed it) that it took not 24 hours, but 23 hours, 56 minutes, and 4 seconds. Trust Dr. Kabapu not to have an ordinary day like the rest of us.

92-3-1 Some readers familiar with the original version of the manga may wonder why when Kabapu adds the suffix “-kun” in the Japanese Excel Saga, it is dropped from the English version, whereas when Misaki uses it, it is included. The translator notes the reason lies in a wish to communicate the relative nature of interpersonal relationships within the quite vertical hierarchy that is Japanese society. When Kabapu adds the suffix “-kun” against someone lower than him (i.e. his workers, or someone younger than him) it designates his view of their inferior position. But when Misaki uses it towards Watanabe and Sumiyoshi, it simply designates a proper politeness, rather than talking down to someone. If Kabapu were to be addressing the Mayor as, say, “my dear Rikdon-kun,” it would be left as is, but if Misaki were to say, for instance, “-kun” against her younger brother, it would be dropped in English.

Mr. Kanemitsu wishes to underscore that while Japanese name suffixes such as *kun* do certainly have some meaning in of themselves (and he included a translation table in Excel Saga Vol. 2, note for page 115-1-3), they do not exist in a vacuum: indeed, the default assumptions of inequality built into much of Japanese speech requires that the “proper meaning,” and hence the desirable translation, of such terms, can only be known when we also know exactly who is talking to whom. Kanemitsu notes, “I’m not trying to reproduce every word that was spoken in the Japanese version into English, but rather, I am trying to recreate and preserve the relative social relationships in English; and to do that, it

54-2: This statement has no real meaning beyond giving context to the situation.

According to the translator’s sources, Noma is a part of Fukuoka that’s removed from the city somewhat. Mr. Kanemitsu suggests, “In the context of San Francisco, it would be like saying: ‘My aunt in Walnut Creek wore the worst makeup at Thanksgiving last year.’ Ahem.

59-6-1: Original expression was “bodily injury resulting in death.”

66-2: Remember, Japan has a national health insurance program as, does, come to think of it, almost every other advanced nation on Earth.

75-4: In Japanese, X-ray machines are known as *Rentogens*, a name derived from its inventor, the German scientist Wilhelm Konrad Roentgen. Dr. Iwata makes another reference about Roentgen later, so this has to be here, or the following reference won’t make sense.

81-5: They’re watching the movie version of the cop show *Odoru Sousanmou* (“The Dancing Dragnet”). The line about “Cases happen at the scene of the crime...” is a catchphrase of Aoshima-kun, the junior detective in the show. Aestheticism.com notes, “The series has been a source of much *yaoi* fodder to Japanese and foreign viewers alike, including the *Kizuna* artist, Kodaka Kazuma.” That is to say, it’s inspired a lot of gay fan-fiction; gay here also having the meaning of homosexual.

83: 23 hours, 56 minutes, and 4 seconds is—as Animerica Extra (and astronomy student!)’s William Flanagan could tell you—the length of a sidereal day. The 24-hour day is of course the time it takes the Earth to turn around once with respect to the sun. But the sidereal day is the time it takes with respect to the stars in the sky. Speaking roughly, if in the evening, you waited to see at exactly what time a particular star you

106-1-1 Since, of course, the intrusion was actually from the "upper world," this inversion is a deliberate one on Il Palazzo's part: he is using "lower" in a philosophical sense, as ACROSS represents a "higher conception" for the ordering of society.

113-4-2 Excel's swimwear looks suspiciously like the standard issue for PE swimming classes in Japanese grades 7-12. The "1-2" would designate that Excel is in the first grade (of either junior high school or high school), and in home room class #2.

174-1 "Emerium," as everyone knows, is the name of the ray that Ultra Seven shoots.

191-5-1 Japanese student radicals of the late 1960s and early 70s did in fact use the German loan-word *Gewalt*, or *gevalt*, meaning "force," when they talked about taking action. The original 1971-72 *Lupin III* TV series (not the second one, the one airing on Adult Swim of late, which despite its dub, is from 1977-80—can you imagine any classic American TV show of the 1970s having its re-runs dubbed over with contemporary references in an attempt to make people think it's a recent show?), whose first half was a big influence on *Cowboy Bebop*, has been described as having its era's "cool *gevalt*" ("radical chic," if you like) style.

196-7-1 Haneda is Tokyo's other major airport: much closer to downtown than Narita, it is used almost exclusively for domestic traffic.

196-7-2 Shikokuite, a person from Shikoku (the term has just been made up by the translator). See note in *Excel Saga* Vol. 2 for page 35-5-2.

requires that sometimes the '-kun' is dropped. Why? Because referring to someone without '-kun' sounds more rude than when it's there."

96-1 The sign says *kaiten sushi*. Japanese people usually pronounce *sushi zushi*—the nonvocal "s" becoming the vocal "z"—in such cases when another word (here called a conditioner) is added at the top to form a distinct meaning. A *kaiten sushi* restaurant of course is a conveyor-belt sushi establishment; a plain old ordinary *sushi* restaurant would just be pronounced "sushi."

102-5-1 There are two types of taxis available in Japan: the standard variety comparable to the ordinary American cruising or radio-dispatched cab, and an upscale version referred to in Japan as *haiya*, or "hired cars." They are quite high-end in their luxury, so it was thought a limo service would better convey the notion in U.S. terms.

105 "The Season Faraway From The Sun" is probably a reference to *The Season of the Sun*, a 1955 novel by Shintaro Ishihara. Written when he was 23 (and supposedly, in three days), *Season of the Sun* was seen as representing a Japanese equivalent to other contemporaneous post-war youth rebellion artistic scenes, such as the Beats in the United States or the "Angry Young Men" of Britain. Today Ishihara, as governor of Tokyo, is the most controversial political figure in Japan—accused of being a neo-nationalist and racist, but also admired among many in the electorate for shaking up politics as usual. He is also the chairman of the "Tokyo International Anime Fair," an annual film festival held at Tokyo Big Sight, the same venue as the famous twice-yearly doujinshi meet Comic Market. Ishihara's welcome message to attendees is "We firmly believe that you too will be able to fully experience the power of Anime from Tokyo that keeps on inspiring limitless dreams and possibilities in the new millennium."

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